

MUSICAL COURIER

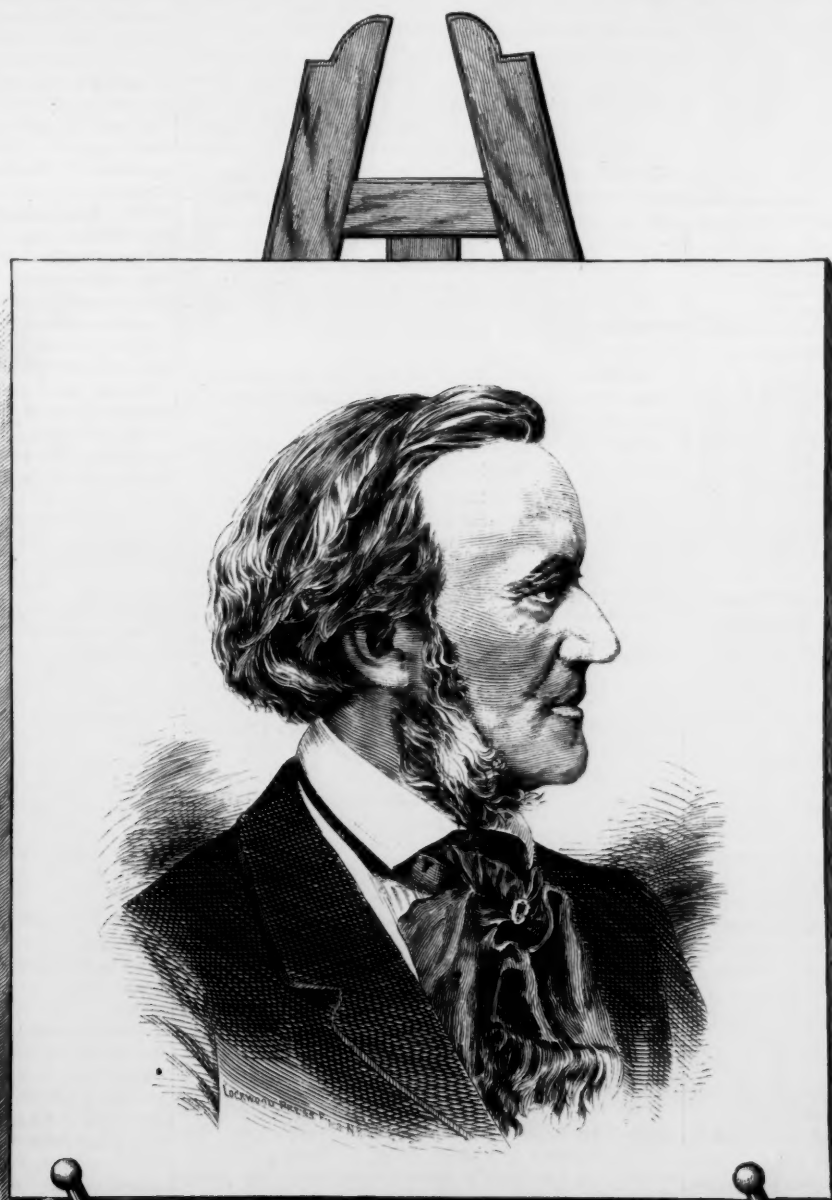
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DEVOTED TO MUSIC AND THE MUSIC TRADES

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RICHARD WAGNER.

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THE GENIUS OF RICHARD WAGNER.

THE fate of genius may be likened to that of the sleeping beauty in the fairy tale. Bleeding from the bitterly painful wounds caused by the spindle of intolerance and want of comprehension, it is condemned by its age to a state of spiritual latency. Through many long months and years, it lies dreaming in the shade of the high and thorny hedge, by which the magic power of prejudice keeps it separated from the broad and brilliant arena of life; and, most frequently, it is reserved for after generations, with their progressive spirit and the self-forgetting courage of conviction, to arise, and, like the valiant prince, with sword in hand, to cut a path through the thorny hedge, with loving kiss to break the wicked charm, revealing the unrecognized and exiled one in all her beauty to the astonished gaze, henceforth to be cherished as a most precious treasure.

Man's powers of perception usually either resist or assume an indifferent attitude in the face of new tendencies in art or new systems of thought, from a lack of ability to appreciate their intrinsic significance or beauty at the start. Like every faculty, this one demands for an untrammelled and perfect participation, the developing and refining influences of time. Various extraneous motives, among which the innate desire of man to retain that which he has once attained is not the weakest, contribute to make a kindly objective acceptance of any thing new, a difficult matter, and thus, in the course of time, it has become the accepted, absurd opinion of all non-geniuses, that the most essential and certain attribute of a truly great man is his being misinterpreted by his fellow-men, a misinterpretation, which, however, on closer observation, proves but to be an inability to comprehend or understand him.

In the case of very few creators or reformers of German Art can the truth of these remarks be proven with such convincing clearness as in that of Richard Wagner, the mighty ideal prince of the glorious realm of tone.

Older music lovers will undoubtedly remember distinctly how small was the flock which originally gathered together around his unfurled banner. The conservatives cried, Ah! and Oh! at the "new and pernicious tendency;" professional critics maintained an evasive, if not an implacable position, at best they remained neutral, while the great public, as usual, had too little opportunity or desire to form an opinion from actual experience, and thus its interest could not concentrate itself amid the excitement and curiosity aroused by the existing agitation upon a solution of this fierce art strife.

At this day, when, instead of a "pernicious tendency," we mention with pride a Wagnerian tendency, and when the congregation of Wagnerians has increased to an imposing multitude of faithful ones scattered all over the face of the

earth, even at this day we may find enough *dilettanti* and professionals who at the name of this master will cross themselves, and, in their blind self-sufficiency, murmur a self-exonerating: "Lord, I thank Thee that I am not as one of these!" Thank heaven, these musical Pharisees have not the power to exorcise the spirit of conquest inherent in the Wagner music which presses forward with primary force, and the day is not far distant when the tone-poems of this genial man will enjoy as extended a popularity, in the highest acceptance of the term, as the works of the greatest of his predecessors.

Wagner lives no more, but eternally will live his works; and forever will shine the grandeur and glory of his name wherever music, the language of the soul, may spread her golden wings!

THE Casino has at last been pronounced unsafe. This should have been done before, and Mr. Esterbrook has acted wisely in threatening to stop the performances until the changes shall have been made. These changes will undoubtedly involve considerable outlay, but the alterations must be made or the place be closed altogether. The vigorous measures adopted by Mr. Esterbrook toward the Casino and other unsafe theatres and concert halls are to be highly commended.

AFTER much flourishing of law clubs over the right of production of Lecocq's "Heart and Hand," Mr. Duff has wisely consented to permit Mr. McCaull to present the opera in future, on condition that his public announcements of the performances of the work clearly state that the orchestration used is that made by Ernst Cattenhusen. It is hard to perceive what other course was open to Mr. Duff, seeing that the original orchestral score has been published in Paris. This effectually debars Mr. Duff from claiming the same injunction that Mr. Thomas so successfully did in Boston, because Gounod's orchestral score remains in manuscript.

Personals.

MAX BRUCH'S APPOINTMENT.—Max Bruch is the newly-appointed conductor of the Orchestral Union, Breslau, in place of Bernard Scholz.

A HOLLAND TOUR.—A violinist of Munich, named Benno Walter, recently concluded a very satisfactory tour through the principal towns in Holland.

HAPPY MADRID.—M. Planté, the eminent French pianist, has been playing in Madrid with flattering success.

LISZT AND WAGNER.—Franz Liszt will spend the next two or three months at Budapest. He was last in Berlin. Of course, it is presumed that he will attend Wagner's funeral.

VERVE AND BREADTH.—Mme. Jaëll recently gave a concert in the Salle Erard, Paris. Marsick, the violinist, also performed there. Madame was warmly praised for her execution of Schumann's Concerto in A minor. She displayed verve and breadth.

TALENT OF A HIGH ORDER.—M. Oberthur is disporting himself in Paris. He played a duet for two harps with M. Haselmans, which was a great success. M. Oberthur's talent is of a high order.

FULL OF CHARM AND GRACE.—Mme. Brunet-Lafleur has been singing at M. Lamoureux's concerts in Paris. Her style is said to be full of charm and grace, and her delivery marked by a rare intelligence.

CORK ASTONISHED.—The Chevalier Antoine de Kontski has been giving piano recitals in Cork and has astonished the Corkonians by his brilliant execution.

THE LIVERPOOL PHILHARMONIC.—Mr. Randegger is mentioned in connection with the conductorship of the Liverpool Philharmonic Society, which will soon be vacant. It is now in the hands of Max Bruch.

NOT WANTED.—Bottesini, the double-bass player, was recently offered by Count Contin the post of director in the Venice Musical Lyceum. He refused.

JOSEFFY TO STAY.—All the rumors about Mr. Joseffy's departure for England that have lately been circulated with considerable eagerness by a journal known to be antagonistic to the virtuoso, are, if nothing else, certainly a little hasty. Mr. Joseffy likes it well enough here, and is undoubtedly liked well enough here, consequently we do not see what is to send him to England.

BOCKELMAN'S MUSICALES.—Bernardus Bockelman, one of our prominent piano-teachers, does much toward the advancement of pupils by giving highly entertaining private musicales at his residence. The programmes are always excellent. Chamber-music, vocal and piano music alternate, and the more talented and advanced of the pupils are given a chance to accustom themselves to playing before strangers.

CANTI'S FANTASTIC OPERETTA.—Maestro Canti recently had his new fantastic operetta, entitled "La Cefana," represented at the Metastasio Theatre, Rome.

AN INTERESTING ARTICLE.—Albert J. Holden, the favorably-known organist and composer, is now with Fischer, the piano manufacturer. He is much missed in Pond's music store, where he was a number of years. An interesting article on Wagner by this gentleman will be found in this issue.

THE RACONTEUR.

When he was a lad he served a term
As office boy in a music firm,
On Wagner's genius he couldn't keep mum,
While he polished up the trappings of the big bass drum.
He polished up those trappings so carefully
That now he's quite a musical prodigee.

MUTE, inglorious Miltons flourish in their little coteries, blushing unseen, unheralded to the world at large, and musical geniuses share the same unhappy fate. Bursting with knowledge and full of inspiration as an egg is of meat, they are still looked at askance by thorough musicians as *dilettanti*, Bohemians, or, better still, as guerillas, not members of the regular army. This is very painful for a blatant, avowed apostle of Wagner, especially when he runs a music-publishing house on Union Square, spends his spare cash on a trip to Bayreuth and sends his wife over the fish-pond to the same musical centre. One of the saddest features of the death of Wagner is that he is no longer able to protest against the exhibition of his bust in that publisher's window, more or less adorned with an old plush cravat of flaming hue. Summer deepens into autumn, autumn fades into winter, and it in turn lingers in the lap of spring, but the old cravat remains on deck, inciting stray Texan steers to gory conflict with passers-by and irritating the eyes of pedestrians more than the Brush electric light. Fashions change, the cravat never. It flames out so audaciously that it is the most conspicuous object on the square, with the exception of another plush cravat about the bust of poor Liszt, in the next window. What these heroes of the music of the future have done that they should be treated so unkindly is something no fellow can find out. But a man who is entitled to be considered a great musician simply because he used to be an apprentice boy in a music store, and now has a store of his own, is certainly beyond criticism. The king can do no wrong. Now that Wagner's memory will probably be perpetuated in Parian marble, a gigantic bust should be made of the famous composer, on a Bartholdi scale, and decorated with a plush tie of elephantine proportions. I was about to say that I push to think of it, only it would be more atrocious, if possible, than the tie. The only thing that would interfere with such an unholy scheme is the rumored interference of the Board of Health, based upon the complaints of opticians. I understand that Gall, of Union Square, grumbles because the people who leave his store with his eyeglasses perched on their noses, often return in high dudgeon, and say that on looking in a certain window near by, they were afflicted with temporary strabismus, or a sensation of blindness, and lay the whole blame on his wares. Now, Gall has made eyeglasses for the crowned heads of Europe and scores of American notables, and I know he will not endure these unjust aspersions. Moreover, he is as much opposed as anyone to seeing Wagner on a bust.

I am pained to hear that Christine Nilsson has been inveigled into the mysteries of alluring poker, but am not surprised that Abbey and Del Puente have got away with the fair songstress on a two dollar limit. This makes a pretty good stake, Christine, and if you play long enough of an evening you can make a number of trade dollars disappear. The diva, I understand, plays a pretty good game, and would always win but for one reason. Whenever she stakes her pile on "two pair," Abbey has "three of a kind," and whenever she ventures her trade dollars on "three of a kind," the impresario coolly shows a "straight." This has proved to be peculiarly unfortunate to Christine, and has greatly interfered with her sanguine expectations of "raking in the pot." She has only pot-luck. Sometimes she wins and sometimes she doesn't, very frequently. She has the same annoyance to put up with in playing with Del Puente. When she trots out a little "flush" he ungallantly shows up a "full hand" and sweeps the deck.

Favored mortals who have witnessed the rehearsal of the tabooed "Passion Play" speak with enthusiasm of the delightful dance of *Salome*, impersonated by a comely damsel whose identity is kept *sub rosa*. Her domestic graces are as winning as her stage-presence, as this little incident may serve to show. Salmi desired to pour out a little wine for a couple of thirsty scribes the other evening, but was horrified to discover that the glasses had already been used and no others were available. *Salome* was equal to the emergency. As daintily as Rebecca at the well, according to church fair tradition, she caught up a pitcher and renovated those glasses in a trice, while one journalist kindly poured the water for her, and the other worked the towel racket in reducing those glasses to a high state of polish. "I don't know why I should have a princess in the house and not make her useful once in a while," remarked Salmi sententiously, and then he smiled with the boys until the top of his head resembled an island.

While the Amateur Opera Company, of Brooklyn, was performing the "Chimes of Normandy" at the Academy of Music, in that city, on last Friday night, February 16, the dressing-rooms of the male members of the company were entered by a thief, who stole watches, chains and money to the value of \$250.

The managers of the Oratorio Society announce that at the public rehearsal and concert, March 6 and 7, Mendelssohn's "Elijah" will be performed with the full chorus and orchestra and the following solo artists: Soprani, Mme. Boema and Mrs. O. H. Fellows; contralti, Miss Emily Winant and Mrs. F. J. Kirpal; tenors, Messrs. Jules Jordan and H. Bersin, and bassi, Messrs. Max Heinrich and E. Coletti.

RICHARD WAGNER.

The Poet-Musician and His Art-Work.

BY ALBERT J. HOLDEN.

I HAVE the honor to speak to you briefly about Richard Wagner, the poet-musician and his art-work, and if, at the outset, you will remember that apart from his purely musical labor as a composer, he has added to the world's literature ten large closely printed octavo volumes of essays on every branch of his art, technical and æsthetic, analytical and biographic, all of which show evidences of a subtle, profoundly philosophic mind, it will be understood why, at this time, we can hardly hope to do more than touch upon the outer boundaries of his mark.

Science has to do with practical, tangible experiments, and results which are exact and irrefutable; otherwise its statements are purely speculative and almost valueless.

Art (and this term is used solely in reference to music, here), is, on the contrary, diffuse and ideal, and any yardstick limitation cramps and strangles it. If music could be constructed on mathematical principles, or, analyzed by purely logical processes, it would be tasteless, husk-like, and lose that spontaneity, freedom of action and exursive ideality which seeks after and culls the beautiful, and which is the very life-blood and heart-beat of its existence; without these elements art fails entirely of its mission. Science, in its largest sense, considers the physical well-being of man. Art takes cognizance of his spiritual needs. Science is the bold, intrepid, chivalric man hewing the world to shape for our abode. Art, the tender, lovely woman; the adornment, the last and best added grace and crowning glory of the structure.

In general, the world appreciates at a higher value the service of the scientist, for, in the nature of things, we are inclined to be most grateful to those who clothe, feed and house the body; yet, after all, it must needs be that the artist should come; and with élan skill and a grace almost divine, he chips off the rough, sharp corners, trims down the fungous growth of coarseness, the repellent arrogance of offensive self-assertion and the gross vulgarity of allied wealth and ignorance. All these excrescences the artist summarily removes, and then the purified vision discovers a new heaven and new earth—physical limitations and amenities sink to their proper sphere of insignificance—we breathe a purer ether and all things have become new.

A thought for future application will not be misplaced here as to the distinction between genius and talent.

A wide-spread, erroneous impression blends these two terms in very vague but close relationship, which almost makes their meaning interchangeable, and nowhere is this mistake more common than when applied to musicians. Now, strict justice to both—genius and talent—demands that we should make the strongest kind of distinction between them.

Genius is sent into the world, like Minerva, from the brain of Jove, fully armed and equipped for its appointed work, never stopping to ask questions or consult sign-posts as to the common road. It casts its shaft of lightning down deep into the dark caverns of slothful habit and apathy, and lights up the wide horizon of human endeavor with a new glow and a loftier aspiration.

Genius, is, first of all, creative in a new direction—a law unto itself: radical and revolutionary, it is not iconoclastic, not a destroyer of the good, but comes bringing a new gospel to supplement that already existing. It starts up in the world like a John the Baptist, crying in the wilderness of meanness, selfishness and ravening greed—"stop! repent! reform! the kingdom of heaven is at hand!" and with strangely assorted weapons of war and peace—with a new code of laws, with new implements and methods, Genius bearing in one hand a besom of destruction, sweeps down and away the flippancies, the shams, the hypocrisies that have deceived and led astray, and in the other, holds up anew to men's gaze the true, the noble, the beautiful, luminous with the refulgent glory of a new-born fire—which, when men first behold (dazzled with the fierce blinding light of the new revelation and the celestial visitant), they cry: "Behold, a maniac and a fool!" but, thank God, the sense of the true and the beautiful always abides, and when men have shaded their eyes for a while, and kept their hearts open and warm to receive new truth, the cloud of witnesses gather around, and genius having sown its vigorous, healthful seed of promise, talent comes to nurture and propagate; how clearly now we see the peculiar and grateful office for which talent has been provided—that, namely, to use successfully the material and utensils at hand. Talent fulfills its mission in distributing the heavenly manna which genius has showered upon the earth; it is not the province of talent to be creative in that vast, extraordinary sense which we discover in genius. Talent is rather the almoner—the disseminator of gifts and blessings from the beneficent higher Power, and finds its all-sufficient happiness in being the humble but joyous bearer of the chosen vessel of precious odors.

In Richard Wagner, we see a genius of such singular, varied, and, in every respect, unequalled ability, that a full

knowledge of the man, and what he has accomplished, may well amaze us at the possibility of human endeavor when fired with the fervid heat of a many-sided creative faculty.

Born in Leipzig in 1813, Wagner, at almost seventy years of age, has just given to the world, in his "Parsifal," a religious music-drama of such wondrous strength and beauty, and involving such serious considerations of moral, intellectual and artistic value, that it is not extravagant to say that "the world stopped to listen."

After studying somewhat closely for many years the art efforts of Wagner, I must acknowledge how difficult I find it to speak of what he has accomplished, and restrain my admiration within temperate bounds: do you tell me that music is but a pleasing plaything—a fit toy with which to while away an idle hour—that it is a refined trifle, very well for sentimental girls and effeminate boys, but unworthy the respect or tolerance of busy, practical men? Look for a moment at the head and face of this art-worker, Richard Wagner—not a weak spot anywhere: note the high and broad expanse of front brain; the low and well-set-back ears; the strong perceptive over the eyes; the mouth almost womanly in its sweetness; the far-ahead expression of the eyes, positive of results; the nose, such a one Napoleon would have chosen for his chief marshal's; the whole head and face indicate a rare combination of strength and sweetness—a radical, revolutionary face, surmounted by an intellectual dome that is a fitting capstone and finish to the entire physiognomy: Do you think this man is an idle dreamer about a pretty accomplishment? Why, for more than thirty years Wagner has kept all intellectual and æsthetic Europe agog with his pamphlets on a wide range of topics, largely of artistic import, but also incendiary political essays. On one page we find sharp criticisms of various musicians whose mercenary motives guided their work, and to whom Wagner dealt heavy, stinging blows of biting invective, showing an intense hatred of sham, insincerity and frivolity, in a style that even Thomas Carlyle might have envied; a turn of the leaf will show periods glowing with a wealth of imagination and richness of diction that would fitly grace the pages of Ruskin or De Quincey.

Upon Wagner's appearance as a composer, the rapid, frothy effervescence of the Italian opera of thirty-five to forty years ago was a rank growth, spreading its influence far and wide over every opera house and concert room in Europe; the weaker things of Rossini, the pretty little melodious tunes of Donizetti, Bellini and music of a kindred character held their ground to the entire exclusion of everything having any pretensions to dignity or true worth. In this class of opera every art claim was sacrificed to the desire for display upon the part of the hero and heroine (if such literary inanities can be said to have an heroic element).

A glance at the text-book of this compound called Italian opera fills one with amazement at the absolute barrenness of their literary claims, and excites the very natural question as to what the composer could find suggestive in the least degree of musical treatment. The story or poem might have been written by that muse-inspired bard of our own Western wilds, the "Sweet Singer of Michigan;" the hero and heroine, usually the soprano and tenor, had their few pretty pieces—love songs, duets, serenades, &c.; the alto was the regulation interfering mother, or lynx-eyed aunt, or jealous cousin, or fussy grandmother or nurse, a foil on the hero and heroine; the bass generally a bellowing, growling, gouty father, as irate and high-tempered as a red-nosed, apoplectic Dutch burgomaster, either singing the well-worn drinking song or angry at having his sleep disturbed; the chorus was allowed occasional entrance to vary the proceedings with a prayer or a dance, or to shout "We swear," or to present in a mild, inoffensive form, the literary milk and water which had already done service for the principals. All this abomination was accompanied (as Wagner himself has well said) by the composer treating the orchestra like a monstrous guitar, with which he strummed out an eternal, monotonous

Lum, tum, tum, tum,—
One, two, three, four.

Many will agree with the truth of this analysis, and it did seem as though, musically, we were in the very slough of despond. The age of substance and solidity had gone for the time; that of show and hollow superficiality was in full course.

Into the midst of this harlequinade of musical tomfoolery appeared Richard Wagner, in 1842, with his first important work, "Rienzi." It commanded immediate attention for its serious earnestness, but only hinted in a vague, diffident manner at the revolution and reform which were to come a few years later. The following year brought with it another considerable work, the "Flying Dutchman," and, though still conceding some little of the old forms and methods to the prejudices of the time, there was discovered in this new effort a coherent story in an intensely dramatic form. The composer had taken the old legend of the wanderer of the wild, bleak North Sea, and with an affection for a lot which was singularly coincident with his own buffetings and his wild search for peace and rest, he treated the story with a skillful poetic art entirely his own, made a most effective epic of it, and illustrated it with characteristic music. And right here we discover the

germs of those ideas which lay at the root of the various reforms which Wagner sought to accomplish, for it is not music alone that this master believes in and saw the need to revolutionize. First of all, the poem. This is the art that governs and directs; this is the first cause of conditions which he intends to illustrate; therefore the poem must be dramatic, and the dramatic exigencies are paramount and imperative, and demand action and solution. No time here for intrusive ballet girls or choruses of "Tra, la, la," but having erected the framework of our story, we must work on legitimately to the climax and completion. Second—The musical characterization of persons and events must be treated in a marked, suggestive, and strongly individualized manner; hence, as each character in his drama possesses a well-marked personality, so the music associated with each individual must, like his character, be a part of him. Hence, Wagner created the important device of "leading motive," a musical phrase which, in some form or other, accompanies the appearance of or reference to the character or its actions. From a musical point of view, this idea of the leading motive is the first and principal step in illustrating the Wagnerian theory of the correct form of the music-drama. Third—The part of the so-called chorus in the ancient Greek drama was to comment upon, or enforce attention to, the principal events in the work being illustrated, while itself was passive and neutral, not an actor in the scene; and this is exactly the use which Wagner has made of the orchestra. Think for an instant, you, whose entire knowledge of this musical Briareus, the orchestra, is entirely external and limited merely to the senses of seeing and hearing! Did you ever think of the wonderful possibilities that reside in that giant, with its fifty heads and hundred hands? Note the violins; they breathe faintly, they sigh with a delicious and ecstatic languor, they rouse us as with a rushing, mighty wind of passion, and speak to us in broad, majestic diapason tones that elevate and ennoble! Hear the flutes; never violent or harsh, they tell us of peaceful hours—of placid nights on quiet, untroubled lakes, of Venice asleep beneath the moonbeams, and all the world ahus! Now the quiet of a country summer calls to us in the tones of clarinet and oboe, and we are transported to the rural hillside, where bleating flocks and pastoral simplicity make life a continual holiday of rest! "The trumpet's loud clangor recalls us to arms," and the distant, beautiful tones of the horns bear us to sylvan solitudes and virgin forests, where mild-eyed, timid fawn and doe gaze on nature's face and hear not yet the grating crackle of the hunters' footstep. Hark to the rich solemn tones of trombones and tuba, singing a pilgrim chorus in stately organ sounds that roll in massive billows over our soul and bring us face to face with the great infinities!

Think of the boundless possibilities of all this variety of instruments, remember each as having a character strongly its own, think of the personalities in the greatest drama you can recall, think of some magnificent architectural pile, like the Cathedral of St. Marks, or at Milan or Cologne, think of a grand poem which has stirred you profoundly, wherein the choicest diction vies with the most sublime conceptions—think of all these things at once, and make them into a homogeneous unit and I have only been cataloguing for you exactly what Richard Wagner conceives at once when he gives to the world such music-dramas as "Lohengrin," "Tannhäuser," "Tristan," "Meistersinger," "Nibelungen Ring," and "Parsifal."

Of course, Wagner discovered very early in his career that the average operatic text or libretto failed entirely to furnish either the intellectual or artistic requirements to supplement the voice within him which craved expression. What was to be done? In whatever direction he turned for literary assistance it was impossible to even approach the valley where he had scaled the mountain top; and so in a happy inspiration the rich store of Norse and Scandinavian mythology and Celtic legend poured their effluent treasure to his lap; it gave exactly the ductile material he needed, and so relieved of the cumbersome accoutrements of historical limitations and necessities, dispensing with the need of using every-day incidents of ordinary mortals, he was at liberty to select his knight, hero, god, as the embodiment and expression of his conception, as types of a large humanity; and so we find that his music dramas bear that peculiar ideal semi-mystic character, freed from the shackles imposed by time or location, and the result is a series of works which must live upon their artistic worth, and not be the ephemeral passing fashion of a day. It is to be noted that Wagner, unaided, has been his own poet, and if it be possible to catch the aroma of his ideas from such English translations as have been given to us, then indeed they must be grand in his virile, nervous, forceful German.

As to his music, it has been discussed from every point of view by warm friends, and the bitterest foes that artist ever had; but upon one thing all agree—it leaves no one on neutral ground—admire or dislike you must one or the other. If asked for a general opinion regarding Wagner's works, I should say the first and strongest impression left on the mind of the intelligent, unbiased musical hearer, is of a massive, colossal, heroic character, so utterly at variance with the thin, tawdry prettiness of the average popular Italian opera, that it is no wonder that the worshipper of the latter

speaks of Wagner's music as tough, indigestible sound and fury. It is within twenty years that the music of Wagner was first performed in New York, and really intelligent musicians left the orchestra after that memorable first rehearsal of the "Tannhäuser" overture, laughing at each other about the "stuff," regarding which they said, "it made no difference what note you sounded." Within a few weeks I have listened to the performance of this same overture, and what a change! As the orchestra were about to begin, the audience settled itself down as to the placid contemplation of peaceful enjoyment; the subdued religious hush of the opening strains of the Pilgrims' chorus, with its novel and wonderful harmonies, rivets the attention and intensifies the calm. Now we are stirred, and the blood moves quicker to the bold, strident, mocking tones of the "Venus" song. These two elements are continually striving for the mastery. The capture of Tannhäuser's soul, and the massive rolling harmonies of the Pilgrims climb gradually higher; the Bacchanalian revelry becomes more intense and demoniac; the eternal abyss of night seems about to engulf all in one last dreadful shriek, when, through the frenzy breaks in again the glad, triumphant hallelujah of the Pilgrims: the good, as always, has triumphed.

If such are in short the main characteristics of "Tannhäuser"—characteristics that are musically carried out, also with a brilliancy of orchestration never before known in that most brilliant of all orchestral keys, the one in E major—"Lohengrin" in contrast appeals just as much to the refinement of the human mind as "Tannhäuser" does to the more sensuous part of human nature. I maintain that Wagner wrote all his music in keys characteristic of the dramatic qualities it is meant to illustrate. And so it is a notable fact that the main key in which the whole music-drama of "Lohengrin" moves, is the key of A major, one suggestive of the supernatural, of sky-blue and dreaminess. The "Meistersinger of Nürnberg," undoubtedly the masterpiece of all of Wagner's creations so far as the combination of thematic invention and application is concerned, stands like a castle on a rock, on that base of all keys, the C major. "Tristan and Isolde" is in reality one continuous love-poem, such as never before has been presented to humanity either in fact or fiction. And yet higher was to be the flight of Wagner's genius; he had yet to create the "Nibelungen Trilogy," a music-drama, the mental scope of which is in itself sufficient to appal any but a master-mind. However, neither in this gigantic work, which takes four nights for its production, nor in "Parsifal," his Benjamin, which is written in that religiously sombre key of A flat, has Wagner surpassed the works of his manhood period, his "Tristan" and his "Meistersinger." All of them, however, bear witness to the most genuine, truly artistic inspiration and a sincerity and earnestness of purpose beyond comparison.

This is the music of a lofty heroism, that makes great men and grand deeds stand forth in the bold relief of a majestic splendor, well fitted to give us larger and more generous conceptions of man's possible nobility.

Think one moment more of the wonderful fertility of this man's mind—great in all that he does. An artist, he conceives and contrives the scenes in which his characters live and move. A poet, the text-books of his music-dramas are not merely verbal hooks to hang a few tunes upon, but high, grand conceptions, well befitting the stately and impassioned utterances of nobles, knights, gods, whom he has chosen. A musician, he has taught the world to bring its intelligence, as well as its emotions, to the contemplation of some of the sublimest strains which we can ever hope to hear, until we reach a diviner realm, where is a music that the deaf shall hear, the dumb shall sing, and the whole noble orchestra and chorus of all created things shall join in a triumphant hallelujah of praise for that mighty art which shall ever be man's noblest, sweetest evangel!

Schubert's Seventh Symphony.

IT will strike some people as an evidence of self-confidence on the part of Mr. J. F. Barnett that he should attempt to complete what Schubert left uncompleted. Mr. Arthur Sullivan, it is true, once took the same task in hand, but abandoned it after a while. Those who have seen the MS. of the score will, however, understand that no able musician need be ashamed of filling in the instrumentation. The Symphony is there complete in sketch from the first bar to the last. The introduction and part of the *allegro* are fully scored, but after the 110th bar Schubert proceeded simply to draw in his work in outline. The time-measure and the signatures of all the instruments are written at the beginning of each movement, and there is not one bar entirely vacant. Mr. Barnett has in reality but little to add to what already exists, and that he will do this in a musician-like manner, and with a reverent feeling for the spirit of the masters, may be readily believed. Here arises no question of interference with a musician's expressed intention, such as we behold only too frequently in rearrangements of compositions, the matter at issue simply being whether the world is to be denied the pleasure of listening to another symphony by Schubert merely because he only indicated the nature of the score instead of completing the instrumentation.

Mendelssohn once entertained the idea of completing the score, but soon abandoned it. The same idea was entertained by Arthur Sullivan, who also ultimately gave it up. Abbé Liszt might also have had a similar purpose, dissolved in process of time amid intense and ghoulish cravings. At any rate the directors of the Crystal Palace are lucky in escaping Franz and stumbling upon John Francis, whose shoulders will bear any weight, and who is much more unassuming and discreet. In any case the thing must be a curiosity.—*London Musical World*.

Marriages of Musicians.

PART III.

"For a permanent life we want many new powers—one of them is the power to be unwearied by possession and continuance."

IF genius is born, not made, no man ever had better claims to the title than Johann Chrysostom Wolfgang Gottlieb Mozart, the infliction of whose name alone would have been sufficient to extinguish the halo of any ordinary mortal.

And yet, a man whose matrimonial experience is utterly devoid of connection with conjugal "stripes" has only the questionable satisfaction of conceding that his whole character has never been fully and vigorously developed, any more than the man who exercises one part of his body to the neglect of all the others.

Socrates, the undisputed head of the honorable sect of the "hen-peckt," acknowledges manfully that he owed a great part of his virtue to the exercise which his useful wife constantly gave it; and Socrates, too, was a genius in his way.

For an infant to compose minuets and other pieces at the tender age of four years is enough to startle the credulity of even a nineteenth century precocity, and to render the belief plausible that the day of miracles did not close with the Apostles.

At the age of sixteen young Mozart had produced "two requiems, a stabat mater, numerous offertories, hymns and motets, four operas, two cantatas, thirteen symphonies, twenty-four pianoforte sonatas, not to mention a vast number of concertos for different instruments, trios, quartets, marches and other minor pieces." He had already conducted concerts most acceptably before the Imperial Court, had been director of the Prince Archbishop of Salzburg's concerts, and a few years later had been appointed composer to the Imperial Court at Vienna, and yet with all these "honors thick upon him"—honors that come down to our matter-of-fact imagination in these days like the magical illusions of Aladdin's lamp—despite this exhibition of musical skill and ability, when Mozart modestly asked for the hand of Mlle. Constance Weber in marriage, he was rejected and his offer declined by her very provident parents on the plea of his "reputation not being fully established." He must write another opera to convince these obtuse shortsighted objectors of his worthiness! He seems to have meekly obeyed, and "Idomeneo" was produced under an incentive inspiring enough to establish Mozart as the greatest musician the world had seen.

The long engagement was finally succeeded by a marriage, which substantiates the theory that "those marriages generally about most with love and constancy that are preceded by a long courtship," on the principle that passion should strike root and gather strength before marriage be grafted on it, and that "a long course of hopes and expectations fixes the idea in our minds and habituates us to a fondness of the person beloved."

Be this as it may, Constance Weber was not Mozart's first love. In his "salad days" an inflexible father had forced him to resign a tender passion to absence and separation, and long after he was heard to exclaim regretfully, "I love her still, but rarely see her, as her husband is a jealous fool," a confession which confirms rather the wise precautions of that less gifted husband to a marked degree.

At length, Mozart and his bride went to housekeeping, "with next to nothing" of this world's goods, but with the richest possible endowments of talent, beauty and cheerful expectations.

"The married condition is rarely unhappy except from want of judgment or temper in the man," triumphantly exclaims a fair one at my elbow.

Mozart's gay, sunny nature was so prone to find enjoyment in everything, that it is doubtful whether even penury was capable of depressing him. Neither of the twain had the slightest financial ability, and they were always in poverty. So long, however, as Mozart was welcomed into the best society, and could enjoy life's gayeties with the zest for which he was noted, the future troubled him very little. It is very certain that he passed through all manner of temptations, and was subject to the most disheartening disappointments without any of them seriously affecting his happiness; and his life, all too short, ended with thoughts "only for his wife and his music," his "two loves."

Such a light, almost volatile nature, would probably have resigned itself to any fate, and it is probable that even the most serious conjugal disappointment would have been calmly borne. Whether this is an enviable disposition or not may be questioned, but Mozart's inspiration was so thoroughly extraneous that reason and psychology are baffled in any attempt to discuss the probabilities of any other life than the one he has bequeathed to us, and we search in vain for his counterpart among musicians of the present day.

It is true Mozart did not live long enough to experience the trials and mortifications that attend old age, but neither did Frédéric Chopin, whose tearful pilgrimage through the same number of years presents itself in vivid contrast.

It was perfectly safe for us to follow Mozart beyond the threshold of his home, but with the "delicate tendrilled plant that must have something to cling to," the world was all awry, and everything jarred against a sensitive, morbid nature which was all nerves.

Practical, unpoetic minds find very little excuse for Chopin's unconventional life beyond his frail, delicate constitution. More sympathetic hearts, however, see extenuating circumstances everywhere. What appears to the former as weakness and want of vitalizing stamina, the latter looks upon only as the helplessness and petulance of a veritable spoiled child, clinging to the stronger

intellectual nature of George Sand, with a fervent insistence that undoubtedly deserved better treatment than a place in one of her novels characterizing him as "a high-flown consumptive and exasperating nuisance."

This is a *dénouement* not very delightful to reflect upon: Eight years of "sentimental amenities" rewarded by desertion and branded with the rankling stigma of "an unendurable cough and an everlasting piano."

It might be interesting and profitable for modern Chopins to carefully weigh in the balance similar experiences of their own. Whether eight years of what a bright, cruel woman is pleased to designate "sentimental amenities," in lieu of unwavering devotion, is sufficiently compensated for by subsequent neglect and betrayal and brilliant ridicule, or whether it might not afford greater peace of mind ultimately to infuse into a too yielding, susceptible nature a few grains of Saxon grit and common sense as equalizing elements in their amatory experiences.

Chopin's genius was quite equal to that of his literary sovereign, but his highly strong emotional sentimentality overshadowed her colder and more changeable nature to such a degree that the hard woman of the world soon wearied of what was at first to her a charming novelty, and poor Chopin was punished for his illicit constancy in the most approved orthodox fashion imaginable.

But he has providently left his bleeding "footsteps" as an admonitory reminder to the army of erring musical mariners "on life's" sentimental "main"; and the faintest apprehension of any one being shipwrecked upon such treacherous "sands" ought to be excluded from the realm of possibility for all time to come.

"I do much wonder that a man, seeing how much another man is a fool when he dedicates his behaviors to love, will, after he hath laughed at such shallow follies in others, become the argument of his own scorn by falling in love."

VICTOR.

An Unpublished Letter of Rossini.

AN interesting unpublished letter, written by Rossini to Ricordi, the music publisher of Milan, about six months before his death (which happened on November 13 of the same year), has just been given to the world by Giovanni Paloschi in his book, entitled "La Piccola Strenna." It is as follows, and has been specially translated from the Italian for THE MUSICAL COURIER:

MY MUCH ESTEEMED FRIEND—I hope that on the receipt of these few lines you will already be in possession of the balance presented me by our mutual friend Braga, and by me approved. There was in the above balance a sum remaining to my credit of 389.54 francs. Our colleague Braga having paid me, however, 390 francs, there is left only a small difference. As I remember having lent to the said Braga fifty centimes until his arrival in Milan, let him pay you this difference (that, although small, might blast the future of the Ricordi firm, which I have so much at heart!). There yet should remain some centimes for our colleague, with which he should be able to give himself not a few pleasures while on his journey, and he will feel himself, at the same time, compensated for his trouble, and we shall all have, by this lofty transaction, a new claim upon posterity (*sic!*!).

Permit me, now, to offer you the heartiest thanks for the trouble you have taken to procure me from time to time a small offering (literally—a little piece of bread), that has always unexpectedly fallen from heaven!

Remember me very kindly to your family, and especially to dear Julius, whose articles, published in your *Gazzetta Musicale*, I always read with the greatest interest.

I know that "Don Carlos" has created a furore in Milan, which gratifies me on your account as well as Verdi's. Tell Verdi that if he returns to Paris to demand large pay, seeing that he alone is fully competent to compose a grand opera! (may my other fellow composers pardon me).

I desire to be remembered to Boito whose fine gifts I thoroughly appreciate. He has sent me his libretto, "Il Meisiole," from which I perceive he wishes to be a too rash innovator; do not believe that I make war on reformers! I simply desire that what can only be accomplished in several years may not be attempted to be done in a day. Let dear Julius read kindly the "Demetrio e Polibio," my first, and afterward "Guglielmo Tell." He will perceive that it was not a sudden leap (gambardo!!!) I feel that I am taking too much of your time in reading this; I aimed to be laconic—but retain your good-will for me; it is an invalid who writes you, who is yet happy to be able to subscribe himself, yours very affectionately,

ROSSINI.

PARIS, April 21, 1868.
To Signor Tito di Giovanni Ricordi, celebrated music publisher, Milan.

.... "Colomba," by A. C. Mackenzie, and "Esmeralda," by Goring Thomas, are in rehearsal for the London season. Mr. Mackenzie's opera is very difficult, and, it is thought, not sufficiently melodious to become popular; while, on the other hand, Mr. Thomas's work is very melodious, and at the same time musically.

.... There is a rumor that the Cathedral choir of Liverpool is in a very weak state as regards its existence, and that, but for the members of the Chapter coming forward and offering to defray the expenses during the current year, the pro-Cathedral would have been minus a choir. Heretofore, it seems, the rector has borne the expense, and that, so far, the bishop has given no encouragement to the choir which daily renders the musical part of the service in the establishment over which he presides.

.... The *Athenaeum* says: "The compositions of Theodore Kirchner are but little known in this country, and some interest attached to the performance of eight numbers of his 'Novelletten,' op. 59, for piano, violin and violoncello, at Mr. Dannreuther's recent concert in London. The comparatively few master-minds of music inevitably influence a number of more modestly gifted workers in the art, and Kirchner may in his way be deemed a disciple of Schumann. His works are mostly for the pianoforte and are nearly all of small calibre. In the 'Novelletten' the keyed instrument is far more effectively treated than are the strings; but on the whole these little pieces are extremely pleasing and some of them really charming."

PERFORMANCES.

Symphony Society Concert.

THE Symphony Society gave its fourth public rehearsal on Friday afternoon and the fourth concert on Saturday evening, at the Academy of Music, which was well filled on both occasions.

The programme selected by Dr. Damrosch was well chosen, and contained, as a token of reverence for the great composer whom we mourn, Wagner's "Siegfried's Funeral March," from "Die Götterdämmerung." After this followed—which might be taken as a double allusion to Wagner and Liszt's great friendship, and also as a tribute to the poet-musician Wagner—the symphonic poem "Tasso's Lamento e Trionfo," by Liszt. If both these numbers were chosen with excellent taste, it remains all the more to be regretted that the performance of the same was not altogether satisfactory. The wood-wind, this most important factor in all modern orchestration, was in the most desolate state of continuous discord, on account of difference of pitch between the various instruments. Furthermore, there was serious uncertainty of attack, which showed lack of rehearsing and spoiled the heroic effect of the strongly marked rhythm in Wagner's noble and sombre funeral march—a piece of writing which is of almost heathenish beauty in the unrelenting power of its overwhelming grief. It was somewhat astonishing to us that not the whole nor even a part of the audience listened to this *In memoriam* number of the programme standing, a deference which they have always hitherto shown to Handel's "Hallelujah," and can therefore not be excused on the plea of ignorance of the usage, but simply be charged with a not strongly developed idea of public propriety.

As regards the other numbers of this concert, the opening work, Beethoven's charming second symphony in D, received the comparatively best treatment. The first movement was well played, and so would have been the "Larghetto" but for some misfortunes that befell the horns. All through the symphony, however, the effect of the imperfect understanding among the wood-wind players marred the beauty of the performance. Still more painfully apparent was this disagreeable discord in the "Good Friday Spell," from Wagner's "Parsifal," a scene of exceptionally fine and beautiful tone-painting, which was presented for the first time to a New York audience, and we are sorry to say, in a very imperfect manner.

The performance of Liszt's "Tasso" also suffered conspicuously from these technical faults, more, however, through the peculiar reading that Dr. Damrosch gave it as regards the tempo which was taken at so fast a rate that the "Lamento" was a lamentable failure, and the "Trionfo" became a farce.

The soloist of this fourth concert was the excellent pianiste, Mme. Madeline Schiller, who performed Chopin's second concerto in F minor with remarkably fine technique and conception, the latter especially noticeable in the beautiful slow movement which contains that striking *recitativo* so seldom played satisfactorily. In the Finale we missed the peculiar Polish character and spirit that the composer has infused into it, and which was partly lost. This, however, may have been caused, to some extent, by the orchestral accompaniment, which, throughout the whole concerto, was sluggish and uncertain. Mme. Schiller scored a decided success with her performance, a fact which speaks all the more in her favor, as for the production of quality and quantity of soul she was heavily handicapped by the miserable instrument she was by force of circumstances compelled to play on. We use the word "miserable," because the instrument was absolutely devoid of all qualities so essential in a grand piano for concert use. We refrained from mentioning this fact about the same piano as long as it was merely used at the Casino popular concerts, which are, after all, but third or fourth rate entertainments, at which no first-rate instrument might be expected to be played; but when it comes to concerts of the rank of those of the Symphony Society it is not pardonable to allow such "boxes of wire" or "tin pans" on the stage, and we are greatly astonished at the temerity of Dr. Damrosch, who declares them to be "excellent."

That we are not alone in this well-founded opinion about the aforesaid piano, is amply demonstrated by the fact that some of our leading dailies, well known for their high artistic standard and impartiality, have expressed themselves as follows:

The New York Sun, of February 17, says:

Mme. Madeline Schiller's performance of the Chopin Concerto in F minor was such a one as we have learned always to expect from this lady. For original and poetic conception of the works she interprets she has not her equal in this country, and in the matter of finger execution she has but one or two rivals. Her rendering of the long recitative in the slow movement must have been a revelation to many, and was thoroughly her own. A word must be said as to the abominable instrument she was condemned to play. It had a tone which may best be described as a combination of tub and tin pan, and, in addition, was badly out of tune. It is an insult to so fine an artist to force her to use such a vehicle for conveying her ideas, and reflects no little additional light on her excellence when we record that, in spite of this serious drawback, she received four hearty recalls from an audience composed largely of ladies, and only escaped having to play an encore by gracefully suggesting to the audience (in pantomime) her fatigue.

The New York Tribune, of February 18, says:

Mme. Schiller was at her best in the lovely Chopin concerto, her exquisite playing deserving every syllable of the lavish applause which she received. But she was sadly hampered by the accompaniment, which was as bad as could well be imagined, and by the wretched pianoforte upon which, for some inscrutable reason, she was obliged to play.

The Evening Post, of February 19, says:

The only solo piece was Chopin's F minor concerto, which was played by Mme. Schiller. Her execution was as light, graceful and brilliant as usual; but it was almost entirely deficient in artistic interest. This, however, it should be distinctly understood, was not the fault of the pianist, but of the wretched instrument placed at her disposal. Its tone was hard and dry, devoid of all sustaining power and richness, and without a shade of expression. It is to be hoped that Mr. Damrosch will recognize the necessity of looking

into this matter. A good oboe or horn-player is not to be had every day, but first-class pianos are abundant in New York.

The Mail and Express of February 19, says:

Mme. Madeline Schiller was the soloist of the evening and rendered Chopin's delightful concerto in F minor in her usual graceful and thoroughly artistic manner. Much of the beauty of her touch and the general effect of her performance was lost on account of the very inferior instrument on which she played, which was quite unable to do justice to the beautiful composition and to Mme. Schiller's charming talent.

And as far back as last Monday, February 12, the Evening Post says in regard to Mme. Carreño's playing at the Casino:

Mme. Teresa Carreño performed Grieg's beautiful pianoforte concerto with a spirited abandon that would have given satisfaction to Herr Neupert or Grieg himself. Why she should have been compelled to play on such a miserable rattle-box in the shape of a piano, it is difficult to understand. Surely it cannot be to the advantage of the management or of Weber to allow a good performance to be spoiled by such an instrument.

Standard Quartette Club.

THE third chamber music soirée of the Standard Quartette Club was given at Steck Hall, on Tuesday last. The audience was more select than numerous, and among the most attentive listeners we noticed such prominent gentlemen as Mr. Rafael Joseffy, Rev. De Witt Talmage, Mr. E. Naumburg, Herr Edwin Bechstein from Berlin, and others.

The programme was highly interesting and its performance worthy of the somewhat pretentious name of the club. The opening number was Beethoven's Pianoforte Quartet in E flat, op. 16. This early work of the master shows him to be yet under the influence of his predecessors as regards general structure and thematic development, but is remarkable for richness and originality of invention. It was played by Messrs. Dulcken (piano), Brandt (violin), Schwarz (viola), and Bergner (cello), in a really enjoyable manner, with spirit and good ensemble. A word of praise is especially due to Mr. Dulcken, who with fine musicianly feeling blended the piano part with the strings and played above criticism.

The composition of the string quartette, on account of the illness of George Matzka, was somewhat different from the one at the previous soirées, Mr. Max Schwarz having taken Mr. Matzka's place as viola-player, and Mr. Julius Gantberg substituting Mr. Schwarz in his former place as second violin. As it was, the change seemed to us to have been a favorable one inasmuch as the beautiful *Andante con variazione* in G minor, from Schubert's D minor Quartette (by the by, a movement which seems to be much in favor with the club, as they play it every season), and also Haydn's quaint and pretty G major Quartette, op. 76, No. 1, were really excellently rendered.

A welcome diversion between these instrumental numbers was Mr. Theodore Toedt's rendering of two tenor-songs by Rubinstein, "The Dream" and "The Lark," for which he was recalled and gave "Du bist wie eine Blume," by the same composer, as an encore. Later, he sang Jensen's "Lehn deine Wang an meine Wang" and Liszt's "In Liebeslust," also with good effect.

New York Vocal Union.

THE second private concert of the season given by the New York Vocal Union took place in Chickering Hall on Tuesday evening, February 13. This is the sixth year of the society's existence—a pleasant fact to record. The soloists at the concert referred to were Mrs. Sarah Barron Anderson, contralto, and Miss Adele Margulies, pianiste. The organ accompaniments were played by Miss M. A. Lowell, and the piano accompaniments by A. E. Greenhalgh. The whole forces were under the directorship of S. P. Warren, the well-known organist of Grace Church.

It is not in order to extend criticism to private entertainments, and therefore a casual mention of the pieces performed will suffice to give our readers an idea of the concert. Miss Margulies executed Chopin's "Ballade" in G minor, Liszt's "Au bord d'une Source," and N. Rubinstein's "Tarentella." She was encored after the last number, a favor that was well bestowed, as her playing merited warm praise. Mrs. Anderson sang with good effect the solos that fell to her, among them Mattei's romanza, "Non Tornò." The chief number on the programme was Gade's cantata, "Christmas Eve," a well-written but somewhat monotonous work. Next in interest was the Ballade by Frederick Brandeis, "The Sunken Cloister." It is the work of a musician, if somewhat lacking in originality. It was well rendered. A pleasing part song, "To Daffodils," composed by Mr. Warren, was also an enjoyable number. The society, in addition to these three important works, gave Hatton's "The Urchin's Dance," Fanny Hensel's "The Woodland Valley," Cowen's "Lady-Bird," and Leslie's "Daylight is Fading." The large and fashionable audience present evidently enjoyed the performance, for only a few left the hall before the last note had been sung. Mr. Warren's work speaks its own praises.

German Liederkrantz.

THIS society, now numbering upward of 1,500 members, and undoubtedly the largest and financially strongest musical organization in existence, held one of their delightful social evenings on February 17, at their beautiful hall on East Fifty-eighth street, between Fourth and Lexington avenues.

More than 1,000 gentlemen had assembled, the "German Club" of Hoboken, N. J., and the "Erheiterung" of Staten Island, being guests on the occasion. The entertainment opened with a first-class musical programme, in which John F. Rhodes, violinist; Edmund Neupert, pianist; Hubert Wilke, of the Thalia Theatre, baritone, and J. Levy, cornetist, as also Messrs.

Frederick and Oscar Steins, all rendered their solos with much success, creating the greatest enthusiasm among their appreciative audience. Mr. William Steinway, the president, conducted the ceremonies, which by their success, certainly proved to be in able and experienced hands.

The musical part of the programme being over, Mr. Steinway, in a short telling speech, welcomed the guests, and Mr. Frederick Steins then commanded a "Musical Salamander," which was executed by the 1,000 participants to perfection. Mr. Steinway having in his speech also paid a well deserved compliment to the zeal and love for music of the American-born members of the Liederkrantz, General McMahon responded in their behalf with a few well chosen remarks.

The gathering did not break up until an early hour, every one being delighted with the occasion.

Liederkrantz and Arion Concert.

THE concert given January 23 at Steinway Hall by our two great musical societies, the German Liederkrantz and the Arion, for the benefit of the sufferers by the inundations in Germany, in its financial results equaled its immense artistic success, of which we gave a full account at the time.

Messrs. Steinway gave the free use of Steinway Hall, all the artists generously volunteered their services, the two societies paid all other expenses; so that every dollar of the gross receipts, amounting to no less than \$6,230, was paid over to the Central Relief Committee for the above-mentioned charitable cause.

The Liederkrantz and Arion have certainly every reason to feel proud of the unprecedented success which crowned their efforts on this occasion.

"Heart and Hand."

AFTER such a lively row, the production of Lecocq's latest operetta, "Heart and Hand," at the Bijou Opera House, raises the question whether after all the play was worth the candle. In adapting it to the requirements of the American stage, much that was too *risqué* in the original libretto was evidently eliminated, as well as much that was piquant and entertaining. The adapters have very cautiously improved their dramatic opportunities, and so the action drags at times, and the text is dull. There are spasmodic attempts at wit, in which current events are "gagged," and some curious puns, that probably delighted that period in the world's history when the plesiosaurus and megatherium lorded it over all the little animals. A portion of the concerted music is taking, but one would hardly attribute the operetta as a whole to Lecocq, wanting, as it often does, that champagne flavor characteristic of his best works. The latter part of the operetta is most entertaining, and it is also not strange that Digby Bell's "Helmet Song" in the wedding scene must be repeated again and again to please his auditors.

The cast is excellent, lively interest centring in the lovely *Micaela*, impersonated by Marianne Conway, and the comical *King* of John Howson, who is particularly ridiculous and audacious in bidding the wedded pair farewell. Mr. Howson, however, might hold himself a little in check. The libretto might be pruned of several objectionable features and some members of the company ought not to be permitted to be so very funny. They should not aim to excite a wild, Sioux-like hilarity that strews the floor with buttons and impedes the exit of the audience at the close of the entertainment. The costuming has been done with an unstinted hand, and the stage-mounting is beyond cavil.

Seventh Regiment Band.

UNDER the direction of that capable and esteemed bandmaster, Charles A. Cappa, the third promenade concert of the Seventh Regiment Band took place in the Armory (Sixty-sixth street and Park avenue), on Saturday evening. The programme presented several excellent features, and was on the whole excellently rendered. Weber's "Der Freischütz" overture was admirably played, as were also selections from Verdi's "Un Ballo in Maschera," Rossini's "Semiramide," and Sullivan's "Iolanthe." Mr. Bowen's cornet solo and Mr. Lax's flageolet solo were received with great favor. Both performers played remarkably well. Mr. Cappa's band is highly efficient and is well under his control. A large audience listened to the enjoyable entertainment.

Atalanta Boat Club Entertainment.

THE Atalanta Boat Club gave an entertainment of a pleasing character on Tuesday evening, February 13, at the Lexington Avenue Opera House. It was followed by a reception. The place was brilliantly decorated for the occasion. Grundy's three-act comedy, "The Snowball," was well represented by a number of amateurs. Cappa's Seventh Regiment Band played some selections quite effectively. A Miss Jennie Parker, a young violinist, exhibited considerable talent by her interpretation of De Berist's "Fantasie Ballet," in which she was encored. Dancing closed the evening's entertainment pleasantly.

Frederic Archer's Fifth Organ Matinee.

THE fifth organ matinee was given by Frederic Archer in Chickering Hall on Monday afternoon, February 19. The concert giver presented some interesting pieces, among them Spohr's overture to "Jessonda," Henry Smart's "Concert Variations" on an original theme, an "Offertoire" in C, by Morandi; an "Allegro" in E flat, by Batiste, and a "Fest Overture," by Lentner. Miss Hattie Schell sang in her usual style two or three selections, and Mr. Fritsch appeared in a Schubert song. Mr. Fenninger played Mendelssohn's violin Concerto

(Andante and Finale), the orchestral accompaniment being well interpreted on the organ by Mr. Archer. The matinee was interesting.

Harlem Mendelssohn Union.

THE concert that took place in Chickering Hall on last Monday evening, the 19th, was the second concert (twelfth season) of the Harlem Mendelssohn Union, conducted by Dr. Damrosch. The programme was well arranged, and consisted of the following works: "The Tempest," by Haydn; Kuecken's song, "Starlit;" Grieg's "Norwegian Melody," for string orchestra; Gounod's motet "Gallia;" Schumann's two songs, "Widmung" and "Helft mir, Ihr Schwestern," and Beethoven's "Choral Fantasia." The singing of the club, generally, deserved praise, although it lacked refinement and precision. The orchestra was small and somewhat rough, but played the accompaniments fairly well. It gave a good rendering of Grieg's "Norwegian Melody." Mrs. F. J. Kirpal sang quite well, as also Miss Isabella C. Jordan. Albert A. Morrison, the tenor, and Walter Damrosch, at the piano, did praiseworthy work.

Casino Concert.

AT the seventh popular concert at the Casino, on Sunday night, the orchestra contented themselves with playing mostly old and well-worn selections, which, however, seemed to be relished by the numerous audience. Another new waltz by R. Aronson was added to the repertoire. Mlle. Emma Juch sang an aria from "Robert le Diable" very creditably, and, besides, Gounod's "Ave Maria," in which she was ably assisted by Mr. Aug. Roebelen, who played the violin solo.

Mme. Carreno, the pianiste, who was advertised for this concert, did not play, to the great disappointment of the audience.

Wagner's Memory.

THE historical facts concerning the life and death of Richard Wagner have been given at such length in the columns of the daily press that it is hardly necessary to say even as a matter of record, that the great master was born at Leipsic on May 22, 1813, and died at Venice on Tuesday afternoon, the 13th inst., at four o'clock, from heart disease.

Concerning his funeral the cable dispatches report the following: "Wagner's widow was so overcome on the arrival of the funeral train at Bayreuth, on Sunday last, that she was obliged to be lifted from the car. A guard of twenty-seven citizens watched by Wagner's bier throughout the night. The funeral services over the body of Wagner began at the depot. The remains were placed on the station platform, the funeral march of Siegfried meanwhile being played. Herr Muncker alluded to Wagner's services at Bayreuth, and laid on the bier a wreath presented by the town. Herr Feustel spoke in the name of the foreign Wagner associations and deputations. Amid the tolling of all the bells in the town the procession started. The hearse was drawn by four horses in black trappings, and was preceded by two carriages loaded with wreaths. Following the hearse came the clergy, a representative of the King, numerous deputations, many artists and military and civil officers and a large crowd of people. On the arrival of the procession at the Villa Wahnfried the coffin was taken out of the hearse, and, at the desire of the widow, laid in the tomb with only a simple religious blessing. Almost the entire town was draped with mourning emblems. Splendid wreaths were sent from most of the theatres and musical societies of Germany and Austria, and also from London. The King has undertaken the education of Wagner's son, Siegfried."

The impression which the news of the rather sudden death of Wagner produced in the musical circles of this city has been deep. The Philharmonic Society has sent a dispatch of condolence to Wagner's widow, and has changed the programme for its next concert to a Wagner memorial programme, including the following selections:

Eine Faust Overture..... Wagner
Wotan's Farewell, from "Die Walküre".....
Siegfried's Funeral March, from "Die Götterdämmerung".....
Simfonia Eroica..... Beethoven

Dr. Damrosch also gave Siegfried's Funeral March at last Saturday's Symphony Society's Concert, and has furthermore announced a Wagner Memorial Concert for Monday, March 5. But, as both these undertakings are of a money-making nature, they detract from the dignity of a memorial celebration such as we would like to have aroused with the general public. The largest hall in the city ought to have been offered free of charge for the purpose. Thomas and Damrosch combined should have volunteered to conduct performances of the dead master's works. Soloists and instrumentalists, the latter so strong in number as to represent a monster orchestra, such as New York has not yet seen, ought to have tendered their services gratuitously for the purpose. Some renowned speaker should have pointed out to the assembled masses the merits of the deceased and the importance of his works for the music of all future. The tickets should have been given away to applicants of all kinds, or, if a price of admission were charged, it ought to be low, and the proceeds given to some noble, charitable cause. This would be the way to honor the great dead, far superior in value and dignity to the long newspaper comments that are being printed daily.

—Ernest Gye has telegraphed to his representative in this city to the effect that there was no reason for expecting any of the artists of Her Majesty's company to take part in Mr. Saalfeld's Wagner memorial, for the simple reason that none of them would be present on the occasion.

Boston Correspondence.

BOSTON, February 16.

THE nineteenth concert of the Boston Symphony Orchestra consisted of the following programme:

Overture, "Midsummer Night's Dream"..... Mendelssohn.
Concerto for pianoforte in D minor, No. 4, op. 70..... Rubinstein.
Symphony in B flat (1816)..... Schubert.
Piano solo—(a), Largo..... Bach—Saint-Saëns.
(b), Etude, C major, op. 23..... Rubinstein.
Symphonic poem (Tasso. "Lamento e Trionfo")..... Liszt.

Mr. Hiram G. Tucker was the solo pianist. A great fuss has been made about the production of this Schubert symphony. What for? No sensible musician knows. It was written when Schubert was almost a boy, is altogether in the Haydn and Mozart style, with only occasional glimpses of the Schubert of later years, and nobody would dream of performing it if it did not have Schubert's name on it. It is pretty and melodious, to be sure, and nicely scored, but that is about all the merit it has. Mr. Tucker's pianistic achievements I would be glad to pass over in silence, but it is in the interest of art and the public that the truth should be spoken about musical performances by those who ought to know, and not that it be suppressed, for however good reasons. It is not pleasant to make severe remarks, but it is my unpleasant duty this time to say, that the gentleman in question was totally unable to cope with the difficulties of the works he tried to play. The Rubinstein "Concerto" was altogether too ambitious a task for him, the last movement being nothing but a great scramble from beginning to end, and the solo numbers, "Largo" and "Etude" were no better. The "Etude" calls for continued staccato chords played from the wrist, and is very fatiguing. Mr. Tucker cut up the piece into little four-bar fragments, with a ritardando between each, thereby showing to all who were knowing that he was unable to sustain the fatiguing wrist-motion longer than four bars. Why, then, play such a piece? Mr. Tucker is a pupil of Mr. B. J. Lang, the organist and teacher of the piano. Mr. Henschel, the conductor of these Symphony Concerts, has brought out several pupils of Mr. Lang, thereby no doubt earning the gratitude of this gentleman, but certainly not rendering any service to art or the public of Boston, since he only lowers the standard of these concerts by engaging such mediocre soloists. Mr. Vicker would be considered a very fair amateur, but he certainly does not play well enough to perform at a concert like the above. This is my opinion as an artist. What, then, is one to say to the perfect gushing over, on this pianist's performance, by the critics of some of the leading papers here? Notably the critic of the *Saturday Evening Gazette*, who would like to have it believed that he understands music, and expresses an opinion directly contrary to the one already expressed by myself. Either he understands nothing about piano playing or he does not express his real opinion, for reasons best known to himself. It was this same critic, who being a director of the Boston Philharmonic Society last year, with rare want of tact, used his position on the *Gazette* to run down Mr. Henschel's performances as much as possible, since the Philharmonic Society was, of course, a competitor to the Boston Symphony Orchestra. He could not find words enough throughout the season to express his disgust of Mr. Henschel as a conductor, stating more than once that he was totally unfit to lead an orchestra. Now, to all knowing persons it was perfectly evident, after a few concerts last season, that Mr. Henschel was not a born conductor, but rather a very bad one, with very little prospect of his becoming a good one. This was confirmed by the concerts of the second season, since Mr. Henschel has not improved but does some things rather worse than last year, from an evident desire on his part to act on the many kind suggestions offered him by the critics. This year, however, strange to say, the critic of the *Saturday Evening Gazette* cannot find words enough to praise Mr. Henschel for reasons best known to himself. I only mention the above circumstance to show that I have good reasons for my remarks, and to show also what reliance can be placed upon the opinion of the critic of the *Saturday Evening Gazette*. The programme for the next symphony concert under Mr. Henschel has been changed. It will contain only works by Richard Wagner, so as to form a memorial programme. There will be vocal and instrumental selections from "Lohengrin," "Tristan and Isolde," "Meistersinger," "Götterdämmerung," "Parsifal" and "Tannhäuser."

This is certainly praiseworthy, and will, no doubt, call out a large audience, as Wagner is very popular here. The Apollo Club, under Mr. Lang's leadership, gave a very enjoyable concert last Wednesday, February 14. This is the programme, which, on the whole was well given:

"Rhine Wine Song"..... Liszt
"The Image of the Rose" (with tenor solo by Mr. Want)..... Reichardt
Violin Concerto in D, No. 1 (first movement)..... Paganini
"The Letter"..... Hatton
Solo songs (sung by Dr. S. W. Langmaid)—
(a) "O sleep, why dost thou leave me?"..... Handel
(b) "Phyllis is my only joy"..... Hobbs
(c) "The Rhine Maiden"..... Smart
"Jack and Jill" (arranged for male voices by Mr. Warren Davenport)..... Caldicott
"Discovery" (with baritone solo by Dr. E. C. Bullard)..... Edward Grieg
"The Young Musicians." Quartet and chorus..... Kuecken
"Hail, Smiling Morn."..... Spofforth
Fantaisie Hongroise. For violin..... Ernst
"Return, blest days." English glea for quartet..... J. S. Smith
The Young Lover..... T. Roschat
Chorus of sailors from "Flying Dutchman" (arranged with four-hand pianoforte accompaniment)..... Wagner

The concert by Miss Henrietta Maurer, pianiste, announced for February 12 at the Melion Hall, and also the fourth of the series of quartet soirées by the Müller-Campanari Quartette, I was unable to attend.

LOUIS MAAS.

Pittsburg Correspondence.

PITTSBURG, February 17.

HER Majesty's Opera Company (with which, by the way, "Her Majesty" has very little to do) is at present filling an engagement at Library Hall, the operas presented being "La Traviata," "Faust," "Il Trovatore," and "Tell." Patti appeared on Thursday evening in "Traviata," before an audience that filled every nook and corner in Library Hall, and brought gross receipts to about \$7,200 into Colonel Mapleson's pockets. No wonder the Colonel has expressed himself as pleasantly surprised with the Smoky City.

I might enter upon the usual dissertation on the questions whether the audience assembled to do homage to art, or to be "in style," whether the major part was not greatly bored after having once satiated their curiosity to "see" Patti, and whether many an "empty head" did not, the next morning, regret an "empty purse"—but I will leave such learned discussions to others. Our daily papers, glad to escape writing a purely musical criticism, have done sufficient in this line. No doubt, those who cared least for style and comfort, who did not pay miraculous prices for reserved seats, and who subjected themselves to the inconveniences of "standing seats" and surrounding crowds were the ones who enjoyed most the musical treat Colonel Mapleson brought us, for I noticed many a cultured musician and amateur enthusiast standing in available places throughout the performances.

As to local affairs, Mr. Retter is kept busy indeed with rehearsals for the May festival. The Musical Union has inaugurated extra rehearsals for the different voices, and these, with the rehearsals of the societies in the suburbs, which are to take part, keep Mr. Retter constantly on the go. Even a casual listener cannot fail to notice the progress being made by Mr. Retter's chorus; the late acquisitions of some of our best talent giving strength and courage to the less accomplished "Unionists."

Professor Whiting's Mendelssohn Union is also at work for the proposed concerts in April, and the Pittsburg Musical Club is preparing for a concert to be given as soon as a suitable hall can be secured. The male chorus of the M. C. is making good progress, but in the other departments of the club a lack of interest is manifested in the poor attendance at rehearsals.

Why is Mr. Retter's quintet heard so seldom? I fail to see why a regular organization of that kind cannot be effected and am sure it would prove a source of delight to many of us who thirst for chamber music.

BEN. MORDECHAI.

Chicago Correspondence.

CHICAGO, February 16.

THE week beginning with last Monday has been particularly prolific of musical entertainments, while the week preceding brought nothing worthy of mention. Monday evening, the Nilsson Concert Company appeared at Central Music Hall, of course to a large house, but the concert was scarcely as enjoyable as the one given several weeks ago. Much of this was no doubt due to the difference in the musical selections; partly, perhaps, to the fatigue of traveling, which at this season of the year is not of the best. The Amberg Opera Company has been at Haverly's Theatre all the week, playing to crowded houses. Two operas, new to Chicago, have been presented, namely, "Trompette" and "Mardi Gras."

At the Grand Opera House, the Hess Company has been doing excellent business. The chorus, though not large, has done work of peculiar excellence, and was even encoined in the first chorus of "Martha," which has not happened to any opera company here within my recollection. The works given thus far have been "Maritana," "Olivette," "Martha," "The Chimes of Normandy," and "Fra Diavolo," while "Pinafore," "Bohemian Girl," and the "Mascotte" are announced for the remainder of the week. The Chicago Church Choir Company begin a week of English opera at McVicker's on Monday. In addition to the regular membership, Mrs. Grace Hiltz Gleason will sing the principal soprano rôles at three of the performances. "Patience," "Pirates," "Pinafore" and "The Chimes of Normandy" are to be presented during the week. FREDERIC GRANT GLEASON.

Buffalo Correspondence.

BUFFALO, February 11.

SO unimportant have been the musical events here during the last two or three weeks, that I have felt it was useless to address you. The only occurrence which may be mentioned was the Liedertafel concert at St. James' Hall, January 23. The programme consisted of mixed choruses and the greater portion of Haydn's "Seasons," which was quite creditably performed. The services of the director, Mr. Joseph Mischka, were very satisfactory. By the way he is one of three gentlemen here who are to share the conduction of certain numbers of the programme of the forth coming National Sängerkongress, which will be held in the magnificent new hall now being constructed at Main and Edward streets, the site of the old homestead of General Myers, the whilom astronomer and weather prophet, better known as "old probabilities." There is no doubt our German friends will meet with the reward they so truly merit, and I hope very heartily they may.

Mapleson's company appears at St. James' Hall on the 14th inst. I really hope my fellow townsmen will not display such unpardonable and chilling ignorance of the notice due to so eminent a chief as Ardit, as was manifested on his last appearance here. His entrance was almost ignored, but then, the frequency of Mapleson's visits (biennial I think), makes us cloyingly familiar with the Signor's presence.

MEMNOS.

Keokuk Correspondence.

KEOKUK, Iowa, January 29.

THE Hess Opera Company rendered "The Chimes of Normandy" on the 24th inst. to a large and kind-hearted audience. The *Minonette* of Miss H. Quintard tickled the audience in every particular, more especially so in her clever acting, good singing and last, but not least, being winsome all evening.

The *Marquis* of Mark Smith was good, and made Smith so handsome a fellow that the ladies of Keokuk did sigh.

Harry Peaks, although a stranger to us, is an old-time favorite to our music-loving people, and royally did they receive his splendid rendition of *Gaspard*, calling him before the curtain two or three times after his mad scene.

This compliment was not bestowed upon any other member of the party.

Sargent's Comic Opera Company appeared on the 27th to a fair house, but did not give the satisfaction that was expected. They suffered by comparison with the Hess Company. The star, Marie Roze, was taken quite sick after the performance here, and the company were unable to fill their engagement at Moberly, Mo., Monday evening.

Geo. J. Jones came in advance of the Hess Company and did the great paper act.

Max Kostur, late of a defunct Grau Opera Company, has been leading tenor in the Episcopal Church Choir here, and will leave soon to fill a similar position in New Haven, Conn.

Omaha Correspondence.

OMAHA, Neb., February 15.

THE Omaha Glee Club gave their annual concert at Boyd's Opera House on the 13th, to a large and appreciative audience. They were assisted by Miss Emma Mabella and Miss Jennie Dutton, both of Chicago. Miss Dutton has a remarkably sweet and clear soprano voice, which showed much cultivation. She sang with a great deal of expression and received hearty recalls. Miss Mabella has a rich contralto voice, which the singing of "Il Segreto" proved. She is a beautiful woman. Members of the club deserving special mention were Mr. H. D. Estabrook, in his bass solo, and Messrs. Jay, Northrup and Smith.

The Musical Union Orchestra gave one of their delightful concerts on the 11th, at Turner Hall, for the benefit of the Rhine sufferers. It was a rare treat. C. E. FUNK.

Worcester Correspondence.

WORCESTER, February 17.

W. H. STANLEY, the enterprising tenor of the Universalist Choir, is actively engaged preparing for three performances of "Iolanthe" during Easter-tide by amateurs. Combining two such forces as Mr. Stanley for stage manager and the Worcester Orchestral Union, of twenty-five men, under the musical directorship of A. W. Ingraham, little doubt is entertained as to its success.

Speaking of amateur companies, J. C. Bartlett, of Plymouth Church, who sang the *Duke* in the recent "Patience" productions, intends to give "The Chimes of Normandy" later on in the spring. Mrs. H. E. H. Carter is proposed for *Serpolette* and Mr. F. H. Blake will be musical director.

We hear some little rivalry will exist between the two companies.

Orange Correspondence.

ORANGE, February 15.

A LARGE and fashionable audience crowded the Music Hall on the occasion of Theodore Thomas's fourth subscription concert. The principal feature of the night was the performance of Schumann's symphony in B flat, which was excellently rendered, and appreciated accordingly by the delighted listeners. Further on, a new overture by Dvorak was played, called "My Home," with which, however, nobody seemed to feel at home. Mr. R. Joseffy, the soloist, gave Saint-Saëns' second concerto in G minor in his usual elegant and finished way.

As another matter of interest, we have to state that this was the first concert in which the low pitch was used by Theodore Thomas's orchestra. The experiment proved successful and will be continued.

The effect of this change is, as regards the works of the older masters, decidedly favorable, and, although the strings may lose a particle of their brilliancy, the tone of the orchestra is more substantial and richer in color. The ability of the orchestra (heartily encoered after the Fuch's serenade, and responding by the Boccherini's minuet) was so astonishing that they might have, on good grounds, copied the Vienna custom of taking part of the compliment for themselves, and acknowledged it by rising and bowing in *corpo*. LEMON.

Hoboken Correspondence.

HOBOKEN, February 18.

A SOIRÉE MUSICALE was given by the well-known pianist, S. B. Mills, at the German Club, on February 18; and although a considerable number of members of the club were unavoidably prevented from attending, the hall was well filled by a refined and enthusiastic audience. Mr. Mills was heard at his best, and, as is almost unnecessary to add, again proved the infallibility of his splendid technique and the charm of his touch. His own "Etudes de Concert" (new) are gems, and worthy to rank among the best compositions of this kind. A spirited and characteristic polonaise by Fred. Brandeis (dedicated to Raff) is a noble composition, and was nobly interpreted. The singing of the favorite baritone, Frank Remmerts and the violin playing of Mr. N. Franko were much enjoyed and heartily encoered. NEKLUDI.

HOME NEWS.

—Marie Geistering's repertoire includes nearly 200 operas.

—Christine Nilsson's Concert Company will be in Canada in March.

—Mrs. Ole Bull is now in New York. Her widowhood is being passed in quiet retirement.

—"Iolanthe" is in its third month at the Boston Bijou Theatre, and is doing as well as ever.

—This is the last week of "Iolanthe" and D'Oyly Carte's company at the Standard Theatre.

—Miss Henrietta Beebe's concert will take place on Easter Monday, March 27, at Chickering Hall.

—The Apollo Club, assisted by the Chickering Quartet, will give a concert in Chicago, on Friday evening.

—The Camilla Urso Concert Company has been in Canada. Mme. Urso herself was warmly received in Toronto.

—Next week the "Countess Dubarry" steps out of the Fifth Avenue Theatre, and "Fatinita" takes that lady's place.

—"Patience" will be repeated at the Philadelphia Arch Street Opera House by Mahn's Comic Opera Company until further notice.

—The Hess Acme Opera Company closed its engagement at the Grand Opera House on last Saturday evening with "The Mascot."

—At the last concert of the present season, to be given by the Mendelssohn Glee Club, Mendelssohn's music to "Antigone" will be performed.

—The Thalia Theatre Comic Opera Company will give performances of "The Merry War" and "The Mascot" at the Academy of Music this week.

—Miss Hattie Schell, Mr. C. Fritsch, and Mr. C. Feininger are the assisting artists at Mr. Frederic Archer's next Organ Recital on Monday at Chickering Hall.

—Maurice Strakosch will take Miss Thursby on a concert tour in the West. Other artists engaged are Mme. Liebe, the violinist, Mr. Liebe, the cellist, Herr Carl Formes.

—Mr. and Miss Morgan's first organ and harp matinee took place in Chickering Hall on last Thursday afternoon, the 15th. Miss Emily Winant was the vocalist on the occasion.

—Henrietta Maurer, a well-known pianist, who made a successful début here, has been playing in Boston recently. During the spring season she will probably be heard again in this city.

—Varney's opera, "The Musketeers," was performed at the Fifth Avenue Theatre last night. It had never before been given in New York. The libretto is entertaining and the music is quite good.

—J. C. Campbell, the tenor, at present singing at the Bijou Theatre in "Heart and Hand," contemplates returning to England during the summer. His wife has inherited \$25,000; hence his departure.

—The fourth concert of this season by the Philharmonic Club was given last night in Chickering Hall. The club was assisted by Mrs. Hartdegen, soprano; S. B. Mills, pianist, and Mr. Liebling, accompanist.

—"The Musketeers" was given at Haverly's Brooklyn Theatre on Thursday evening by the Boston Ideal Opera Company before a large audience. The performance was a creditable one and was heartily enjoyed.

—A concert which is described as "of operatic and national ballad music by eminent resident vocal and instrumental artists," took place at Steinway Hall last night, under the management of L. F. Harrison.

—Miss Josephine Mack is singing in the Catherine Lewis Opera Company through the West, and is here under study for the *Countess* in "Olivette." Miss Mack's voice shows promise, being of a sweet, sympathetic quality.

—Von Suppe's charming opera "Donna Juanita," now being sung by Miss Jennie Winston and her company, is attracting large and fashionable audiences at the Lyceum Theatre, Philadelphia, and is expected to have a long run.

—George Werrenrath, a tenor singer of some eminence, and who has been the solo tenor of Plymouth Church for a number of years, is about to leave there. His loss will be felt. Curtailment of expenses is the cause assigned.

—B. J. Lang, of Boston, intends to give five matinees at the Bijou Theatre in that city, the first one on March 1. Shumann's works alone will constitute the programmes, both vocal and instrumental. Mme. Schiller and well known singers will assist Mr. Lang.

—Dr. Damrosch, with his full orchestra, will start March 12 on a short concert tour through New England. He will play in New Haven, Hartford, Springfield, Worcester, Boston and Providence. His soloists will be Mlle. Isidora Martinez and Mme. Teresa Carreño.

—Mme. Albani, with her Majesty's Opera Company, in "Lucia," appeared in Toronto, Canada, on Tuesday evening, February 13, for the first time in Canada. She sang charmingly, and received the heartiest applause and numerous floral tributes. She contradicted a rumor that she would not

appear in Montreal, her native city, on account of the people there refusing to help her to go abroad to study. She sings there the first week in March.

—James Barton's Comic Opera Company made such a success with "Iolanthe" during its recent engagement at the Grand Opera House, Chicago, that it returned to Chicago on last Monday to give "Iolanthe" throughout the week at the Academy of Music.

—Manager Hickey has made arrangements to give a series of Sunday evening concerts at the Cosmopolitan Theatre, commencing on the 25th inst. The Seventh Regiment band, under Mr. Cappa's direction, has already been secured, and a number of good soloists will also take part in the programmes.

—"Heart and Hand" will be presented at the Bijou Opera House during the next week or so. Mr. McCaull's present company will then go to Philadelphia, and on March 5 A. C. Gunter's new musical comedy called "A Dime Novel" will be produced. The music for this piece is composed by Jesse Williams.

—A small gathering of people assembled in the Turf Club Theatre on last Tuesday evening, February 13, to listen to a selection of readings and music—vocal and instrumental—by Mme. Schaffer, Mrs. Morris, Miss Storlo, Mr. Keenan, Professor Keenan and a child named Bijou Fernandez. The evening's entertainment passed off pleasantly.

—A performance of the "Tower of Babel" is to be given at the Philadelphia Academy of Music on (to-morrow) Thursday, the 22d inst., by the New York Oratorio Society, conducted by Dr. Damrosch. Some 450 members of the chorus and orchestra will leave this city in the morning and return immediately after the conclusion of the performance.

—Mme. Murio-Celli will give a grand operatic concert at the Academy of Music on April 14. Scenes from "Linda," "Sonnambula," "Mignon," "Figlia di Reggimento" and "Aida" will be performed. She will be assisted by Signors Mierzewski, Monti, Rinaldini and Gottschalk, and the Mapleson orchestra and chorus. Signor Arditi will conduct.

—The engagement, for one week, of the local Church Choir Opera Company at McVicker's Theatre, Chicago, will undoubtedly be a popular feature of this week's amusement. The C. C. O. C. have earned a good reputation, and some excellent performances are expected. It will be heard in "Patience," "Chimes of Normandy," "Pirates of Penzance" and "Pinafore."

—Mr. Saalfeld will give a "Wagner memorial" concert at the Academy of Music, on Monday evening, March 5, at which the programme will be devoted entirely to selections from the late composer's works. Mr. Saalfeld announces that he has secured an orchestra of 100 musicians, with Dr. Damrosch as conductor. Mme. Nilsson may assist, and either Mme. Albani or Mme. Scalchi.

—Her Majesty's Opera Company commences an engagement of two weeks at the Boston Theatre on Monday, February 26. The provincial tour has been the most successful that the company has ever had. The advance sale in Washington at the National Theatre for this week amounts to nearly \$15,000. Mme. Patti sings twice and Mme. Albani also sings twice. The New York season will commence on March 12, and last five weeks.

—The managers of the Symphony Society and the Oratorio Society have already announced the following dates for the season of 1883-4, the first named in each case being for the afternoon public rehearsals—viz.: Symphony Society—November 16 and 17, December 7 and 8, January 4 and 5, February 8 and 9, March 21 and 22, and April 25 and 26. The Oratorio Society will have four rehearsals and concerts as follows: November 21 and 22, December 26 and 27, February 20 and 21, April 16 and 17.

—Mme. Murio Celli, the well-known vocal teacher, has engaged the Academy of Music for the 14th of April next, when, with a full orchestra under the direction of Signor Arditi, a number of her pupils will appear in scenes from "Norma," "Linda," "Lucretia Borgia," "Figlia del Reggimento," "Sonnambula," "Mignon" and "Trovatore." Mme. Murio Celli will have the aid of the full chorus of Mr. Mapleson's company in addition to the orchestra, and will have her pupils appear in costume with appropriate scenery.

—The owners of Chickering Hall, on Tuesday, February 13, were ordered by Inspector Esterbrook to make alterations to the stairways leading from the level of the parquet floor to the gallery floor, so as to afford better means of exit. He orders that the stairs shall be at least six feet wide, with risers not to exceed eight inches and treads not to exceed eleven and a half inches, dispensing with the winding landing steps at the top. This landing shall face the West, and, if necessary, a side flight shall be placed at right angle thereto, leading from a platform. The seats shall be rearranged so as to afford proper and direct entrance to the stairs.

—Soon after the commencement of the second act of "Iolanthe," which was being presented on Thursday evening, February 13, by Ford's Baltimore Company at the Richmond (Va.) Theatre, the clock in the Westminster scene took fire. A considerable number of the audience stood up to go, and in the temporary excitement a few went to the door. Miss Blanche Chapman and Messrs. Drew, Denham, Bronson and Willis continued to perform; the face of the clock burned out when that portion of the scene was pulled down, and the blaze, without doing any damage, went out. The audience then resumed their seats, and the actors were loudly applauded.

FOREIGN COSSIP.

....Dvorak's opera, "Der Bauer ein Schelm," has been given successfully in Hamburg.

....The Grand Duke of Mecklenburg-Schwerin has given a gold medal to Sarasate, the violinist.

...."The Poor Student" is the name of a new operetta by a Viennese composer, Herr Millöcker.

....After an oblivion of thirty years, Boieldieu's opera, "La Fête au Village Voisin," has been most successfully revived in Brussels.

....M. César Frank has written a symphonic poem for orchestra, called "La Chasse Fantastique," which is shortly to be heard at one of the concerts to be given by the National Society.

....The closing promenade concerts at Covent Garden Theatre included some excellent selections. One night furnished "Faust" music from the various settings of that inexhaustible legend.

....The Birmingham Festival Choral Society, during the season, brought forward Costa's "Eli," an unworthy performance—in parts a downright *fiasco*; and Gounod's "Redemption," insufficiently cast in the solo parts.

....*Il Trovatore* says that a vocal quartet, composed of Austrian ladies, has arrived in Paris. It has obtained a great reputation. It is composed of three sisters—Fanny, Maria, and Aurelia Tschamps, and their cousin, Mariana Gallowitsch.

....Among the forthcoming novelties in London is "Nell Gwynne," an operette by Planquette. During Carl Rosa's Easter season at Drury Lane we may expect two new English operas—"Colomba," by A. C. McKenzie, and "Cinderella," by John Farmer.

....A new quartet society will soon be formed at Namur, Belgium. It will be composed as follows: A. Vivien, first violin; M. Bonseret, second violin; M. Colin, viola, and M. Ciriadès, violoncello. Two concerts are to be given; the first on March 18, the second April 22.

....M. Mathieu, a Belgian composer and director of the music school of Louvain, recently had performed at a concert in Brussels, a lyrical and symphonic poem, entitled "Le Hoyoux." The interest is well sustained, and it is quite original as well as well conceived. This young composer's reputation is increasing.

....The Municipal Council of Saint-Raphael has dubbed one of the streets in that city Charles Gounod. It was at Saint-Raphael, in a plain hotel room, that the great French composer wrote the score of "Romeo and Juliet." The piano is still preserved on which he extemporized before setting about the work. In time it will become a relic.

....Charles Hallé, assisted by Mme. Norman-Néruda, recently gave a chamber-music concert in Glasgow. A fine programme was performed, and the united efforts of the two distinguished artists were received with the greatest enthusiasm by the audience. A Sonata for piano and violin, op. 78, by Brahms, was one of the interesting numbers.

....On the occasion of the Concourse of 1883, the town of Amiens is organizing for May 13 a grand international festival of various societies. Also the town of Lille is preparing a grand festival for June 3 and 4, when a concourse of singing societies and bands will also form an attraction. Both French and foreign organizations are invited to take part in the affair.

....It is to be regretted that New York has no museum for the preservation of musical treasures. The museum of the Paris Conservatoire is an honor to the French capital and is continually being enriched by valuable contributions. Among late presentations reported are Felicien David's violin and two bows. They are interesting relics of a once famous artist.

....The Duke of Edinburgh has decided that the English Royal College of Music shall make a start, probably about Easter-tide, in the premises at South Kensington, formerly occupied by the National Training School for Music. As upward of £100,000 (out of the £300,000 asked for) has been subscribed, the college can begin with at least thirty residential scholars, beside several students who will receive instruction gratuitously, but will have to maintain themselves.

....An important event of the Paris season was the recent production at one of M. Lamoureux's Sunday concerts of a new work by Alphonse Duvernoy, entitled "Sardanapale." It is said to belong to the same order of composition as Berlioz's "Damnation of Faust," and to be really a dramatic symphony. It consists of ten numbers, and takes two and a half hours for its performance. Faure sang the music given to *Sardanapalus*, and Mme. Brunet-Lafleur that of *Myrrha*. The composer was called before the audience at the conclusion of the work, which earned a great success.

....D'Oyly Carte gave a special performance of "Iolanthe" in London on Thursday last for the members of the theatrical profession, for whom all the stalls and boxes were reserved. These were completely filled by actors, actresses and managers, an interesting audience, who were deeply interested and amused by the opera, which they received with hearty laughs and applause. The performers were on their mettle and the opera went with great spirit and dash. Sullivan himself conducted the first act. A special feature of the occasion was the wearing of electric lights in the hair by the whole chorus of fairies in the second act. Hitherto only the *Queen* and three principal fairies were thus decorated. An electric star also shone on the head of *Lord*

Mount Ararat and on the summit of *Private Willis's* gigantic bearskin.

....The *Neue Zeitschrift für Musik*, founded by Schumann, will this year celebrate the fiftieth anniversary of its first publication.

....A correspondent of the *Musical Standard* inquires about the "Kallifithorgon" asking some one to describe it technically. It is a keyboard instrument, which is said to produce effects similar to those of a stringed quartet.

....Lille is to have a grand international concourse on June 3 and 4, in which numerous musical societies will appear. Ambrose Thomas is to be president. The municipal council has voted 80,000 francs toward carrying out the project successfully.

....Namur will be treated to a grand concert on April 15, in which 400 performers will take part. The programme comprises Massenet's symphonique work, "Erynnies" and his oratorio of "Eve," both of which will be conducted by the composer himself. A "Te Deum" by Ad. Nouters will also be rendered.

....Mozart's music to "King Thamos" was performed for the first time in England last Monday evening by the Borough of Hackney Choral Association, at Shoreditch Town Hall, London, under the direction of E. Prout. This interesting work includes the original version of two of the composer's motets, as they are called in their Latin adaptation.

....Lecocq's charming operetta, "Le Petit Duc," has been revived at the Renaissance Theatre, Paris. An unpublished opera has been brought out with success at the Grand Théâtre de Marseilles. "Lauriane," the work in question, is in four acts, and the work of M. Oliveira Machado, a Lisbon amateur composer, who has already written several comic operas.

....Speaking of "Colomba," Carl Rosa's leading novelty for next season, the musical editor of *Figaro*, says the composer, Mr. McKenzie, has made considerable use of the "leitmotif," and has given great importance to the orchestration, although otherwise the opera, it is said, is debitor but slightly to the teachings of Richard Wagner and his followers.

....The Crystal Palace Company has assumed entire control of the Handel Festival in June next, when the chorus will include 3,500 voices, and the orchestra will consist of about 425 picked players, led by M. Sainton, including a strong force of about 92 first violins, 84 second violins, 58 violas, 58 cellos and about 50 double basses, the wind being, as usual, doubled, and in some instances trebled. The festival will be conducted by Sir Michael Costa, the veteran who has directed these celebrations ever since they were first organized.

....The Carl Rosa opera season recently terminated at the Royal Court Theatre, Liverpool, with a very fine performance of "Mignon." The four weeks' season has been the most successful, financially and artistically, that the company has ever had in that city, and regrets, both on the part of the members of the company and of the general public, have been expressed that the season was not longer. The company returns to Liverpool in September, when the two new operas "Colomba" and "Esmeralda" are promised. The Alexandra Theatre is to be the scene of their next visit.

Performances of the Coming Week.

WEDNESDAY AFTERNOON, February 21.—Hubert de Blank's matinee d'invitation in Steinway (small) Hall.

WEDNESDAY EVENING, February 21.—"Marriage of Figaro" at the Fifth Avenue Theatre, by the Boston Ideal Opera Company.

THURSDAY AFTERNOON, February 22.—Second annual benefit of the Lady Elks in Steinway Hall. Mr. and Miss Morgan's second organ and harp matinee in Chickering Hall. Mr. Penfield's second organ recital in St. George's Church, Stuyvesant Square, at 4 P. M. "The Mascot" at the Fifth Avenue Theatre.

THURSDAY EVENING, February 22.—Concert in aid of the German Emigrant House of New York, in Steinway Hall. The "Pirates of Penzance" at Fifth Avenue Theatre.

FRIDAY EVENING, February 23.—"Patience," at the Fifth Avenue Theatre.

SATURDAY AFTERNOON, February 24.—"Fatinitza" at the Fifth Avenue Theatre. School Teachers' Association entertainment in Steinway Hall.

SATURDAY EVENING, February 24.—S. B. Mills' concert in Steinway Hall. "The Mascot" at the Fifth Avenue Theatre.

SUNDAY EVENING, February 25.—First Sunday evening concert in the Cosmopolitan Theatre. Concerts at the Casino and Koster & Bial's.

MONDAY AFTERNOON, February 26.—Frederic Archer's Sixth Organ Matinee in Chickering Hall.

MONDAY EVENING, February 26.—Lecocq's new opera, "Micaela," at the Standard Theatre. First performance, with composer's original orchestration. Also every evening thereafter.

EVERY EVENING THIS WEEK.—"Iolanthe" at the Standard Theatre, and the same opera at Haverly's Brooklyn Theatre, represented by Rice's Comic Opera Company.

EVERY EVENING.—Lecocq's "Heart and Hand" at the Bijou Opera House, with Herr Cattenhusen's orchestration. "The Queen's Lace Handkerchief" at the Casino. At next Saturday's matinee every lady attending the performance will be presented with a souvenir lace handkerchief.

Economy in Concerts.

THE financial report of the Peabody Institute shows that the earnings of the Conservatory of Music last year were \$9,454. The receipts from lectures, \$1,583. The expenditures for the Conservatory, \$13,151; for lectures, \$3,665; for the library, \$11,224; for salaries, \$12,709. It will be seen here that the chief items of expense are the library and salaries. They may be regarded as unremunerative investments. The lectures, however, bring in a small return, and the Conservatory of Music quite a handsome return. It brings in an income of \$9,454, and is thus a very small expense to the Institute, when the value is considered. It is the most progressive part of the concern, and almost the only part that is a blessing to the community. Yet the trustees are so stingy in their appropriations that Mr. Hamerik was compelled to repeat a part of the music given at one concert in order to make out a programme for the week after. This was a disgrace to the Conservatory.

This parsimony affected the whole concert. The piece that was repeated was unworthy of repetition. The singer was very unworthy of a place on the programme, and was probably gotten because her terms were low. The only good thing on the programme was the performance of the G major concerto of Beethoven, performed by Mme. Nannette Falk-Auerbach. It was indeed magnificent, and the orchestra did its part admirably, when it is remembered that it had had no rehearsal, except the public rehearsal of Friday afternoon, which is in the nature of a performance. They accompanied the piano with good taste and expression. Mme. Auerbach played with all that breadth and refinement, that poetry of conception and delivery that characterize this great artist. She seems to have been in better practice and played with clearer technique than she has for several years past. She made the Knabe grand piano—which she always uses—speak with all its best eloquence. All that one great artist could do to redeem a concert, otherwise cheap and bad, she did. The house was crowded notwithstanding the bad weather showing a genuine public interest in this department of the institute. Will not the trustees rescue the conservatory from the disgrace of giving "cheap" concerts for lack of funds to rehearse good music?—*Baltimore Every Saturday.*

A Musical Duel.

There has been no small stir in the musical circles of Germany over the quarrel between the Berlin violinist, Walde-mar Mayer and Ludwig Hartmann, the musical critic. Early in the present year the Berlin artist gave a concert in the Gewandhaus, at Leipzig, and was afterward invited to meet a literary and musical company, where the talk turned upon the criticism of music in the journals. "I know for a fact," observed Herr Mayer, "that all these musical critics are to be bought." A student at the University stood up in great wrath and said that he could name one against whom Herr Mayer dared not make such a charge. "Who is he?" asked the musician. "Ludwig Hartmann, of Dresden," replied the student. "Well," retorted the other, "if he will not take a bribe into his own hands he will receive one indirectly through his wife. If I wanted Hartmann to praise me in the press, I should forward the *honorarium* for the favorable criticism to Frau Hartmann." On the next day Mayer gave a concert at Dresden and received an invitation to visit Hartmann after the concert. To his astonishment rather than his pleasure he was no sooner ushered into Frau Hartmann's *salon* than he saw the young student from Leipzig, as well as his hostess, confronting him. The lady asked him if he would be good enough to repeat to her what he had said in society at Leipzig. As he hesitated to do this Frau Hartmann struck him across the face with a riding whip, and he received a second blow on the back of his head as he was hurrying out of the room. He went straight to his hotel and wrote a challenge to Ludwig Hartmann, which the critic naturally enough refused to accept. Mayer had already fired his shot at Hartmann, behind his back, in Leipzig, and Hartmann conceived that his wife had saved him the trouble of firing any shot in return. The duel was commenced by the musician himself, who had got the worst of it, but the critic did not see that this was any reason for fighting a second battle.—*Herald.*

—The Alice Oates Comic Opera Company will perform in Cadiz, Ohio, on the 28th instant.

—One of the most frequently whipped men in the United States is Emil Seifert, the would-be violinist. The latest reports from New Orleans are to the effect that Louis Grunewald, gentleman, gave him a wallop which was as vigorous as it was just.

—Her Majesty's Opera Company opened at Washington, D. C., on Monday night with "Faust," Mme. Albani taking the rôle of *Marguerite*. The performance was a great success and the house was sold out.

—Mr. Wm. H. Sherwood, of Boston, has been ill for some time, but is now about again. During his convalescence he composed some excellent piano *morceaux*. Among them are some preludes, mazurkas, études and concert pieces.

—Mr. De Vivo, the well known impresario, has been for many weeks trying to secure Mme. Patti for a series of concerts in California at the close of her engagement with Colonel Mapleson, having, he says, offered her \$45,000 for nine concerts. Mr. De Vivo recently received a telegram from Signor Franchi, Mme. Patti's agent, saying that the diva was unable to accept the engagement, as she will leave New York for England on April 18. Mme. Patti will sing in Italian opera at Covent Garden on June 1.

Review of New Music.

ARTHUR P. SCHMIDT, BOSTON.

1. Cossack Cradle Song.....(voice).....E. Náprávk
2. She never told her love.....(song).....Clara K. Rogers
3. The Clover Blossoms....."....."
4. The Year's at the Spring....."....."
5. At Break of Day....."....."
6. The Rose and the Lily....."....."
7. Nothing....."....."
8. Impromptu.....(piano).....Arthur Foote
9. Gavotte....."....."
10. Mazurka....."....."
11. Santa Claus' March.....(piano duet).....Georg Henschel

No. 1.—A most charming composition that cannot fail to be greatly admired whenever heard. Both the melody and accompaniment are beautifully written and harmonize together perfectly. The composer is a Bohemian who is gradually becoming known as a gifted musician throughout civilized Europe. It can be cordially recommended to singers with taste. It is technically easy, and has been edited and adapted by Louis C. Elson. Compass, C to E flat—a minor tenth. Key, F major.

No. 2.—This song displays considerable talent on the fair composer's part. The words have been well treated, as shown in the last phrase for the voice. The modulations are also well managed. Although the melody is not exactly of a taking character, the song can be made effective by any good singer. Compass, D sharp to E natural—a minor ninth. Key, A flat major.

No. 3.—Has the elements of popularity and should become well known. It is free from those crudities that so often disfigure compositions emanating from feminine hands. The melody is bright and pleasing, and is skillfully accompanied. Compass, C to A—a major thirteenth. Key, F major, although it ends in A major, a liberty which seems justified in this song. A flat major would no doubt have been equally suitable.

No. 4.—Less interesting and more commonplace than the preceding. Still, it is not badly written. Compass, D to G—a minor eleventh. Key, A major.

No. 5.—Opens well, but does not maintain the interest to the end. The second page is weak. It shows a certain skill and knowledge, however. Compass, B below the staff to G sharp above—a major thirteenth. Key, C major, then E major.

No. 6.—Quite bright in ideas, although lacking in originality. It is music calculated to please on a single hearing. Compass, C sharp to A—a minor thirteenth. Key, G major.

No. 7.—Is a well-written song, but possesses no particular interest for the musician or singer. Although the prevailing key is G minor, the piece really ends in E flat major, without the signature being altered. A license such as this is not to be condemned because of its rare use. Compass, B natural to F—a minor twelfth. All six songs exhibit the fair composer in a most favorable light, and point to still better work.

Nos. 8, 9 and 10.—These three pieces are evidently from the pen of an able musician, who is able to set off to good advantage whatever thoughts occur to him. The "Impromptu" possesses considerable interest for the pianist, aside from the value of the ideas, which are not particularly original or beautiful. Nevertheless there is no denying that, well performed, the composition would be effective and produce a good impression. Key, G minor and major. The "Gavotte" is vigorous in structure and ably written. It is such a work as demands intelligent players and listeners. It is not conceived in a popular mold. Key, B minor and major. As to the "Mazurka," it appears almost certain that the workmanship will command greater admiration than the thoughts contained therein. Not that the ideas are altogether commonplace, but they lack elegance and piquancy, which should be characteristic qualities of mazurka subjects. This work is capable of being played with great effect. Key, G minor and major. These three compositions are dedicated to the eminent pianiste, Mme. Annette Essipoff-Leschetzky. Mr. Foote should choose still finer themes, for he knows how to treat them well.

No. 11.—Is a musicianly little march, without, however, being particularly pleasing or interesting. It is dedicated to his young friend, Master Alexander Higginson, Christmas, 1882. Mr. Henschel is so excellent a musician that he might have produced a still easier piece of far greater melodic interest.

ED. SCHUBERTH & CO., NEW YORK CITY.

1. Oh, Sweet Birdling.....(song).....F. Q. Dulcken.
2. Six Songs, opus 15.....".....F. L. Ritter.

No. 1.—This song has been dedicated by the composer to Adelina Patti, who would no doubt produce a great effect should she sing it. It may be said that as a bright light piece, calling for not too great skill on the part of those who would interpret it, it has its value. The ideas are nicely presented, albeit a little commonplace. It is not intended to be a work of any great musical worth. Compass, D to B flat above the staff—a minor thirteenth. Key, E flat major.

No. 2.—Mr. Ritter's ability as a musician is very generally recognized, for all his music betrays a skillful hand and genuine earnestness. He is well versed in the technicalities of composition, and his general musical knowledge demands the admiration of musicians. His works, however, lack fancy and charm, and are labored and scholarly rather than attractive. They are always interesting, however. Some years ago a set of five songs were published by Mr. Ritter, which have had quite a large sale. The set now under notice are dedicated to his friend, John S. Dwight, and can scarcely be said to display much inspiration. The first one, in A major, "Hafiz," is effectively written without being particularly melodious. The second, "Silence," in F sharp major, though having no special beauty, is written in a pleasing and refined style. The third, "Vain Endeavor," A minor, lacks interest, and will be voted dry. The fourth, in B major, "O mountain, from thy summit," is decidedly the best of the set, both the melody and accompaniment being full of interest; it is also effective. "In the Boat," in F minor, is the fifth song, and is next in merit to No. 4. "By the Sea," in F minor also, is the sixth and last of the series, and must be pronounced somewhat dull and uninteresting. The compass of these songs does not range beyond C below the staff to A above—a major thirteenth. They may be recommended to the attention of good singers and musicians, to whom Mr. Ritter's music can only appeal.

GRAND CONSERVATORY OF MUSIC PUBLISHING COMPANY, NEW YORK.

1. Fantasiestück.....(piano solo).....Ad. Koelling
2. Valse Danaisdes.....(piano duet)....."

No. 1.—Is the work of an able musician and shows much talent, except in the matter of invention. The piece is heavy and lacks interest, and this will prevent it from having a large circulation. The composer deserves praise, however, for his earnestness. Mistakes have been left uncorrected. Keys, F minor and major.

No. 2.—Although not cast in a common mold, this valse will be generally liked. The subjects are graceful, while the workmanship deserves much praise. There is considerable evidence that the composer has the technical knowledge to present his ideas in the best possible shape. The piece is not difficult, yet it will furnish good practice for master and pupil. Key, E major.

C. J. WHITNEY, DETROIT, MICH.

Remember me no more.....(song).....Owen Hope.

Quite an interesting and effective song of its kind. It shows ability and knowledge on the part of the composer, who has evidently studied his words well. Perhaps the resolution of several chords might judiciously be altered, but, upon the whole, the song is well worthy of being recommended to good vocalists, and we call their attention to it. The accompaniment is well conceived. Compass, C to G—a twelfth; key, E flat major.

ORGAN NOTES.

Henry Carter's organ recitals at Plymouth Church, Brooklyn, bid fair to be a financial success, as no less than two thousand full course tickets have been sold. Among the novelties to be performed is a "Fantaisie Symphonique" for organ and orchestra, composed by Fetis. It will be interpreted by Mr. Carter and the Theodore Thomas orchestra, and has never yet been heard in this country. Fetis was for some years director of the Belgian Conservatory, and was the favorite pupil of the great contrapuntist—Albrechtsberger. "The Fantaisie Symphonique" is a work in three parts—"Allegro, Andante with variations, and La Chasse." The first movement is full of great contrasts, as effectively written as it can well be. The second movement is conceived after the style of Mozart and Haydn, the variations being full of charm and novel combinations. The Finale is a hunting scene, founded upon a double fugue. In reality, one fugue is played by the organ, while a second is rendered by the orchestra. Still the fantastic spirit of the work prevails to the close. This original work was written to commemorate the fiftieth anniversary of the founding of the Academy of Science, Literature and Fine Arts of Belgium. Besides this composition Mr. Carter will perform a number of fine works, and thus the interest in his recitals is not likely to waver. As an executant, Mr. Carter stands among the very foremost organists in the country, and deserves high praise for what he has already done for the cause of organs and organ literature.

Instrumental music, according to English journals, is becoming more and more the fashion in the churches of England. Not only are large organs regularly employed, but at special services when complete oratorios and sacred cantatas are performed a good sized orchestra is also engaged. But for the pioneer work done by organs and organists, such musical services would not now be possible. Whatever the organ may become in the future as a solo instrument, it will ever remain the true instrument for church use. Its character and scope is admirably suited to the due expression of sacred music in all its phases, and when used judiciously with the orchestra its effect is inspiring.

The two following programmes will serve to show the character of the pieces selected by the world-renowned organist, Mr. Best, for performance at his recitals given twice a week on the large organ in the Liverpool Town Hall:

- No. 1.
- Overture, "Alicia".....Hande
- Pomposo—Allegro fugato—Musette—Minuetto.
- Andante in E flat major.....Wesley
- Prelude and Fugue in C major (Vol. IV., No. 1).....Bach
- Hymn, "Il Sol, la Luna, e le Stelle".....Bellini
- Sarabande, "Dorothea".....Parker
- Marche Hongroise, "Rakoczy".....Liszt
- No. 2.
- Overture, "La Barcarolle".....Auber
- Duet, "Della Mosa," ("Il Profeta").....Meyerbeer
- Minuetto, "Clarissa".....Parker
- Fugue in C minor.....Bach
- Polonaise (Third Concerto).....Handel
- March, "Il Pirata".....Bellini

It will be perceived that only two compositions in each programme are real organ pieces, written for the instrument, while double this number are vocal works and pieces originally written for other instruments as well as the orchestra. Solid organ music has to be made palatable by pleasing surroundings.

Charles F. Durner, Quakerstown, Pa., has just erected a new organ in a church in Easton, Pa. St. Paul's Episcopal Church, Doylestown, Pa., has also recently been supplied with an organ by Mr. Durner. He has also received two orders, one from a congregation in Kreidersville, Pa., and another from the Presbyterian church in Milton, Pa.

Professional Cards.

[This department has been established to give members of the musical profession an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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Our Correspondents, Contributors and Contemporaries will please take notice that the Office of the "Musical Courier" is located at No. 25 East 14th street, New York.

A PIANO MANUFACTURER'S ORGAN.

IT is generally admitted, that in this busy age, when competition is constantly opposing and contending with every enterprise that exists, it requires all the skill, energy and application one possesses to succeed in whatever particular branch of business or professional life he may enter upon.

Journalism must submit to the same inexorable law as any other pursuit, and we all know from experience, that the career of a piano manufacturer cannot, under any circumstances, end successfully in these days if he engages in enterprises foreign to his business which detract from the necessary attention he must bestow upon it.

As an evidence of the correctness of our premises, we may cite the sad mistake made by a piano manufacturer who has been engaged for more than a year now in bringing out a musical and dramatic journal which has been constantly antagonizing all the other musical journals and such firms as happened to select some of them for advertising purposes.

Between his two enterprises—the manufacturing of pianos and the publishing of a newspaper—he has been kept very busy and could not pay proper attention to either. As a result, the quality of his goods has depreciated, and to such an extent that the critics of leading daily papers have earnestly protested against the use of his pianos in concerts, their qualities, according to the views of these critics, being an insult to both artists and the musical public. And another result of his double enterprise is found in a poorly edited paper, devoted to unjust attacks upon firms that do not advertise in its columns, and depending for its now questionable existence upon bitter personalities and abuse of other journalists and their newspapers.

As THE MUSICAL COURIER intends to adhere to its policy of avoiding personal attacks, we deem it proper to state here that we would not have called attention to this state of affairs if the piano manufacturer in question had not identified himself so closely with the business department of his organ as to become a *quasi* advertising solicitor, using secret methods to induce supply houses either to remain out of our journal or, under certain conditions, to advertise in his journal. This is an unprecedented occurrence, and is intended to place the manufacturer in direct personal opposition to our journal. In his trade as piano manufacturer he is justified in making any grade of pianos he wishes, but he cannot complain if his position as advertising solicitor is criticised.

Reliable information in our possession warrants us in stating that the piano manufacturer in question has made it his personal aim to sustain his organ at any financial sacrifice.

The editor of his paper, who, by the way, a few years ago maligned the father of the young manufacturer because he would not patronize his paper, has been engaged for some weeks past in offering notes in large amounts, with the indorsement of the manufacturer, to capitalists and note-shavers, and also to piano manufacturers and retail piano dealers on the street.

These notes have been offered at large discounts, much beyond the regular rates paid for loans of money or for discounts in the present condition of the money market.

Every nerve has been strained to float this organ which has no possible future from the very fact that it is known to be nothing else than the official mouthpiece of the young manufacturer in question.

It was a scheme which from its very inception was doomed to failure, because the musical world was aware that every line of praise contained in its columns in favor of this piano manufacturer or his interests was a *sine qua non*.

The paper being entirely dependent upon him could have no independence and could only reflect his individual views, which, as a matter of course, could not be favorable to his competitors.

The scheme was chimerical from the outset, as the principles underlying it were antagonistic to the crudest views of an imbecile.

Was it to be supposed that the music trade of this country would support the organ of a piano manufacturer and help to build up his fortunes at its own expense?

Nonsense!

And now we find the most desperate means used to keep the enterprise afloat.

We repeat we never should have alluded to the matter in our columns under other circumstances, and we must apologize to the trade for doing so this time, but we are fully justified, since the manufacturer we refer to is actively engaged in a journalistic enterprise by means of which he is using every effort to undermine the musical journals of this country, even at the sacrifice of his own mercantile reputation, and by overstepping the bounds of legitimate journalistic practices. The whole proceedings are inconsistent with journalistic ethics, and should be denounced by every musical journal that has the interests of the trade at heart. None of the other journals thus far showing an earnest effort to expose the scheme, we were compelled to do so. Let the young man return to his legitimate occupation, and not lend his time to a task which is daily bringing greater discredit upon him and his trust. Piano manufacturing in our day is sufficient occupation for one man, and the more time he devotes to it the better it will be for him and his pianos.

INTERESTING TO EMPLOYERS AND EMPLOYEES.

THE suit instituted by Frederick Benzing, a laborer, against Messrs. Steinway & Sons to recover \$25,000 damages for injuries sustained while in their employ, came to trial Thursday, February 15, in the Court of Common Pleas, before Judge Joseph F. Daly and a jury.

It was shown by the testimony of the plaintiff and one other witness, that on November 12, 1881, plaintiff was called by a fellow-workman into the yard of defendant's piano factory, Fifty-third street and Fourth avenue, to help replace iron bars and the portable roof over an aperture, out of which the plaintiff had a few days previously helped to remove a steam boiler. The wooden lid of the ventilator, which had been permanently in position over one end of this aperture, was a short time previous to the accident placed over the same opening by the engineer and a fellow-workman for the purpose of keeping out the rain. Upon this lid Mr. Benzing hurriedly stepped, which tipped and broke, thereby precipitating him into the boiler room, some ten feet deep, and causing the injuries complained of.

After the plaintiff had rested his case, and after listening to the arguments of ex-Judge Arnoux for the plaintiff and George W. Cotterill, counsel for Messrs. Steinway & Sons, His Honor Judge Daly dismissed the complaint, for the principal reason, among others, that the plaintiff had wholly failed to make a case against Messrs. Steinway & Sons, or show any negligence on their part, and that any negligence on the part of plaintiff's fellow-workmen was their own individual act, for which the employers could in no way be held responsible. Messrs. Steinway & Sons have the reputation of being very kind to their employees, and in case of any one of them meeting with any mishap extending every reasonable help; for this purpose even keeping, at heavy expense, free beds in the German Hospital in this city, so that during a business existence of thirty years they have never before been sued for damages by any one of their employees.

We learn that in this instance Messrs. Steinway had also kindly offered not only to pay the injured man's wages during his sickness, as well as all the expense of nursing and curing him, but also to retain him in their employ at the same wages for whatever suitable work he might be able to do.

Unfortunately for himself, however, he listened to the ad-

vice of interested parties and brought suit, with the above-mentioned disastrous result.

UPRIGHT VERSUS SQUARE PIANOS.

TO those who have lived in this country for ten or fifteen years, the growth of the upright and simultaneous decay of the square piano must cause some surprise. Europeans who landed here an equal number of years back were invariably surprised on finding that the square piano was the popular instrument, and that the upright was almost unknown, and, consequently, not manufactured. Taste has, however, been steadily undergoing a change since that time, and now the upright piano will soon drive the square out of the market.

A few persons are inclined to view the change with disfavor, though why it is difficult to tell. It seems quite certain that Europeans were at first as little inclined to accept the upright piano in lieu of the square as Americans have been; but who in Europe at the present time (and even years back) would purchase a square, granting it could be had? Naturally enough, the square piano died a hard death in Europe, as it doubtless will do in this country; but its end is only a matter of time, its future death-warrant having been signed by the majority of the musical public and manufacturers. It is almost certain that the present generation will see its funeral, at least in this section of the country.

We enroll ourselves among those who hail the change with delight. The square piano can scarcely be deemed a very ornamental piece of furniture, neither can it be made so, with, perhaps, the exception of its legs. It always remains a square box, with possibly fine moldings and carved feet. Neither is the tone nor action of that excellence that warrants one in wishing for the shape to be forever perpetuated. It is also more or less clumsy and unwieldy, and occupies too much valuable space in an ordinary sized parlor.

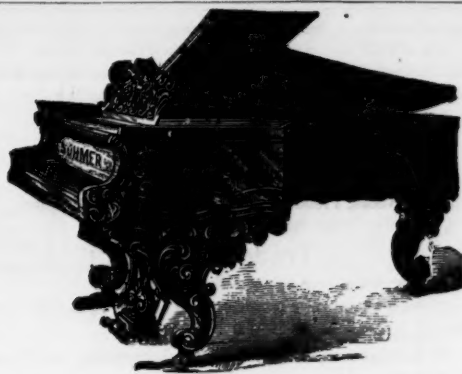
On the other hand, the upright piano can be turned out in numerous elegant designs. The fretwork, colored silk, legs, and other parts of the instrument are capable of infinite variation. The shape of the case is admirably suited for inlaying purposes. The space it occupies is almost two-thirds less than its fellow square. The action (especially with regard to the manner in which it is capable of being affected by the soft pedal) is at once reliable and responsive, while the touch and tone in well made instruments is eminently satisfactory. From all this it must be inferred that the upright piano is pre-eminently the household instrument. Altogether, it must be confessed that the public has been the gainer by the upright piano coming more and more into fashion. It is but another instance of the survival of the fittest.

THE clearances for export in the United States Custom House show that the steamer Silesia, sailing from this port February 22 for Hamburg, has on board no less than twenty-four Steinway grand pianos, destined for Steinway & Sons' branch factory at Hamburg, this being probably the largest shipment of grand pianos ever made by a transatlantic steamer. The cases of all Steinway grand pianos are made at their factory at Astoria, and both the outer casing and inside frame consist each of eight thicknesses of longitudinal hardwood, in one continuous length, glued together, and in immense steel presses bent all around into form. All the instruments intended for Europe and foreign countries with moist climates contain the patent steel frames of Steinway's own foundry; the sounding-boards, action parts, patent hammers and other parts are then shipped to the Steinway branch factory at Hamburg, and there completed, French-polished and prepared for the climate of their destination. The export trade of Messrs. Steinway & Sons is very large, and the European demand constantly increasing.

THE music publishers of England are discussing what is termed a "Trade Doomsday Book"—another name for a general catalogue of all the music published in England. Circulars have been dispatched to the various music publishers, calling upon them to help form the book in question. That such a general catalogue would be of untold value to everyone in the trade goes without saying, but the labor and time necessary to accomplish so herculean a task is beyond calculation. It is extremely doubtful whether it can be successfully undertaken, even if the publishers as a body signify their willingness to do what they can toward fully carrying out the project. The expense attending such a compilation of published works would not be slight.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



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THE most complete establishment in the country. Conducted by graduates of the most noted London Organ Builders. Our instruments are noted for their fine voicing, beauty of tone, and superiority of workmanship throughout.

Testimonials furnished, on application, from the first Organists in America.

Our Illustrated Catalogue will be sent on application.

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THE LARGEST ASSORTMENT IN THE COUNTRY

PIANO-FORTE HARDWARE,

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Six Grand Gold Medals and Eight Highest Silver Medals within three years; a record unequalled by any other Manufacturer of Reed Organs in the World. Send for Illustrated Catalogue to the

LORING & BLAKE ORGAN CO., Worcester, Mass., or Toledo, Ohio.

Chattel Mortgages.

We have always advised the trade to keep a sharp lookout on chattel mortgages. If they do not interest at one time they may at another. Some are always interesting, as witness the following:

Week Ending February 10.

J. C. Freund, 40 Seventh avenue, to J. Mullins..... \$165
J. C. Freund, 40 Seventh avenue, to J. Mullins..... 110
S. Harris, Portland, Oregon, mortgage..... 1,900

Cleveland Trade.

Whitney & Raymond, manufacturers of the United States Organs, Cleveland, Ohio, are running full force and are turning out a great many fine instruments. Their facilities for doing a large class of work are excellent. Their sales last month were twice as large as the corresponding month of last year, and the sales of last year were one-fourth larger than those of the previous year. These enterprising gentlemen have numerous inventions, the last of which are the lock-board, music-desk receptacle and pedal covering. The music-desk receptacle is constructed in such a manner as to form a rack for the music on top of the instrument which is attached to the desk portion, and when raised discloses a spacious receptacle for music. The pedal coverings is quite an ingenious device operated with an arrangement resembling a stop placed between the knee-swells. It is very easily operated, and when the covering is down it entirely closes the front of the instrument.

The Jewett & Goodman Organ Company, Cleveland, are not running with full force. Mr. Jewett said that he found business dull for this season of the year, and that they were not trying to compete with the cheap class of organs. They manufacture a fine instrument, beyond question, and their sales extend far East and West.

Mr. G. F. Votteler, Cleveland, Ohio, has about completed a very large pipe organ of twenty stops for the St. John's Lutheran Church, Fremont, Ohio. The organ is well constructed and possesses many new features, the most important of which is an Aeolina stop, invented by himself to be used especially during communion service. It produces a very fine tone with a pleasing effect, only audible for a short distance.

S. Brainard's Sons, the large music publishers, Cleveland, who handle all the standard operas find few customers for "Iolanthe" compared with other operas by the same authors.

Omaha Trade.

OMAHA, Neb., February 14.

Max Meyer & Brother have sold a great many pianos during the past year, and have, I think, the largest trade of any house west of Chicago.

Their stock of pianos and organs is immense, and their Music Hall is one of the finest in the West.

The special department consists of Steinway, Knabe, Chickering, Vose & Sons and other pianos. Clough & Warren, Sterling-Imperial, and other organs, besides everything else in the musical line.

Mr. Jesse White, Jr., a man of large experience in the music trade, has charge of the department of small musical merchandise.

The house for several years past has adopted the one price system and it works admirably. The lowest prices are marked on the goods and never deviated from.

Keokuk, Ia., Trade.

KEOKUK, Ia., February 15.

Mr. John S. Moore, formerly with Whitney, of Detroit, Mich., is now doing good work for the Chickering. He sold a \$1,600 concert grand last week to one of our capitalists.

William Ayres has placed several of the Ernst Gabler uprights in this city lately, all of which are giving perfect satisfaction.

Calvin Hornaday is agent of the Decker Brothers instruments, and sells a good many of them.

Ayres Brothers are selling the Steinway, Hallett & Davis, and Haines pianos.

The Keokuk Music Company is doing a large business in the Western Cottage Organ.

An Important Business Change.

We have received the following notice:

DEAR SIR—The firm of George Woods & Co., being now engaged in closing up its affairs, will soon cease to exist, except for liquidation.

Mr. George Woods, the senior member of the firm, to whose talent and exertion the instruments made by George Woods & Co. are indebted for their high reputation for musical qualities and thorough workmanship, has associated with him his principal assistants in the business, and other friends in the formation of a stock company, to be called the George Woods Company, who will continue the business as heretofore. The office and ware-rooms of the new company will be at 608 Washington street, Boston, where all correspondence should be addressed, and where all friends and dealers will be made welcome. The manufactory will remain at Cambridgeport as before. The superior qualities of the instruments will be maintained in every respect, and improved, if possible. Several designs of cases, entirely new, and in keeping with the demands of the trade are being made ready, and new catalogues will soon be sent to the trade. Other designs will follow as soon as the trade demand it. Everything will be done by the new company to assist dealers to sell the instruments, and to make the George Woods Company's instruments not only the best but the most popular in the world.

Arrangements are nearly completed by which three of the most

popular salesmen in the country will soon be on the road, and one of them will call on you and post you as to styles and prices. We trust that a share of your patronage will be given to the new company, and you will place orders for sample instruments as soon as catalogues are received by you.

Hoping to hear from you at an early day, we remain,

Yours respectfully,

THE GEORGE WOODS COMPANY.

George Woods, President.

W. N. Storer, Treasurer.

Trade Notes.

—Sohmer & Co. have enlarged their office.

—Richard Knaf's new store is located at Nos. 14 and 16 Astor Place.

—G. J. Mathaner, dealer in musical instruments, Bethlehem, Pa., is dead.

—F. Knoll, of Buffalo, has just ordered nine pianos from H. Behning & Son.

—Theodore Pfafflin & Co.'s music parlors and music hall were opened on February 10.

—The firm of D. L. Fry & Co., No. 1 Lock street, Syracuse, N. Y., has been dissolved.

—The Whipple Music Company, of Boston, succeeds L. E. Whipple, music publisher.

—The new factory of Mr. Wm. Schaeffer will soon be ready for occupancy. It is located at 456 West Thirty-seventh street.

—Mr. George W. Lyon, of Lyon & Healy, Chicago, has just become the father of a daughter. [Mem. This is not a trade note.]

—The piano dealers in the cities of the Ohio Valley have ordered a suspension of shipments for the present until the disastrous floods have subsided.

—Messrs. A. Reed, of Reed & Sons, Chicago; F. Knoll, of Buffalo, and Cory, of Cory Brothers, Providence R. I., were in the city last week.

—H. J. Demorest, formerly traveling agent of the Smith American Organ Company, Boston, has accepted a position with the Sterling Organ Company.

—Mr. John F. Huner, of No. 515 West Forty-second street, will soon take possession of the premises adjoining his present factory and use both places for manufacturing.

—R. M. Moore & Co., organ makers, No. 202 Clark street, Chicago, Ill., have dissolved. The business will be continued by the former senior partner, R. M. Moore.

—The following dispatch was received by the Wilcox & White Organ Company, Meriden, Conn., February 16.

"The 'Symphony' is truly a wonderful organ. Send one to each of our Troy and Albany stores as soon as you can. CLUETT & SONS.

—C. C. Briggs, Jr., of Boston, stayed in this city on his wedding tour last week, and made a long call at Augustus Baus's ware-rooms. He expressed his astonishment at the size and beauty of the place.

—Horace Waters & Co. have leased the large ware-rooms, No. 124 Fifth avenue, formerly occupied by Haines Brothers. The firm will take possession as soon as the premises can be put in proper condition.

—A gentleman of Athens, Ga., collected a few days ago an old note. The principal and interest amounted to \$300. The original amount was \$100 and it had been running long enough to have \$200 interest at seven per cent. Now say there is no honesty left in the land.

—Has some piano man made a bad debt? The following in the *New York Herald* Personals of last Sunday would indicate it:

"CARMAN.—If the carman who removed piano from No. 1,142 Greene avenue, Brooklyn, on or about December 11, will communicate with the undersigned he will be rewarded. E. J. D., box 183 *Herald* office."

In the same column we find the following: "John James Huston, piano tuner, would do well to call on E. H. Crow, 244 Broadway." The dealers or manufacturers who know John had better tell him about this, if it is not too late.

—The stock and fixtures of T. D. Woodruff, Quincy, Ill., whose piano ware-rooms were destroyed by fire on February 8, was invoiced at over \$16,000; loss, \$14,000. The list of insurance policies is as follows: Springfield, \$1,000; Aetna, \$1,000; Hartford, \$2,000; Underwriters, \$2,000; Franklin, \$2,000; German-American, \$1,000; total, \$9,000.

—A Boston manufacturer writes to a Northwestern house as follows:

As you may not have examined any of our pianos we will say that we are manufacturing first-class instruments, and in order that you may not take any risk whatever in handling our pianos, we will, with your permission, send you any or all of our different styles, for examination; and if you are not satisfied that they are not as we represent, and not worth our prices, we will take the same off your hands without any expense to you whatever.

This is *verbatim et literatim*. Would not this firm do better to advertise in the columns of THE MUSICAL COURIER than to write such a questionable argument?

—William H. Tufts, aged twenty-two years, of No. 156 East 137th street, was taken before Justice Duffy, in the Jefferson Market Court, on Thursday, February 15, on a charge of swindling the Smith American Organ Company, of Boston, Mass., out of \$3,500 worth of instruments. Tufts is the brother of a gentleman who has been doing business with the Smith American Organ Company, and it was owing to this fact that his orders which were sent by telegraph, were honored. Tufts, who has been employed as a

clerk in the office of Dillingham & Co., in Broadway, near Thirtieth street, and 13 New street, was taken to Boston by a special officer, on a requisition issued by Governor Butler. He protested his innocence.

—The old-established Dresden firm of Rosenkranz & Co. have, owing to increased business, been obliged to build extensive new factories. Mr. Witt, the London representative, informs us also that the London show rooms at 6 Argyll street will very shortly be enlarged, and will have the addition of new frontage.—*Musical Opinion*.

—From a report just issued in Germany, it appears about 15,000 pianos are made annually in that country, Messrs. Blüthner heading the list with a yearly output of a thousand. About half of the German instruments are exported to Great Britain and her colonies. The report continues: "Some of the German pianos are exceedingly good, and as comparatively few of the factories use even steam power, the cheapness of their cost can only be attributed to the low rate of wages caused by cheapness of living in the Fatherland."—*Musical Opinion*.

[We are astonished that our London contemporary prints such a report without contradiction. The Bechstein factory in Berlin turns out the largest number of pianos made in Germany, annually.—ED. MUSICAL COURIER.]

—Up to twelve months ago W. A. Child was a mail agent between Montgomery, Ala., and New Orleans. He is now proprietor of a large music and novelty store, and also clerk to the supervisor of the United States government building in process of erection at Montgomery. On the 30th of January last, as a substitute for one of the mail agents between New Orleans and Montgomery, and during the trip, he opened thirty-four letters, took out \$42.60, and stowed the robbed letters in his supply pouch. The pouch was put in the local agent's room, and by accident it was opened and the rifled letters discovered, nine of which were registered. He was arrested that afternoon, confessed and refunded the money. Child is thought to be getting weak-minded over Spiritualism, in which he is a thorough believer, and probably committed the robbery in a fit of mental aberration.

Uniform Bills of Lading.

It is thought that the proposition to establish uniform bills of lading is likely to result in the adoption of the form drafted by the committee of the Association for the Reform and Codification of the Laws of Nations. The pains taken to revise this important feature of commercial interest will not have been ill bestowed if it shall succeed in the object sought. We do not know what adverse views may exist concerning it, but, speaking generally, we think that it may be admitted that conflicting interests, if such there be, must modify themselves to the extent of making concessions when the method suggested is of a character that will bear evenly upon all. The bill of lading prepared by the committee above alluded to is said to be an "honest compromise equitable in every sense." If this is true there ought not to be delay in confirming it, and in giving it that sanctity of usage which will make an established form of law.—*Millers' Journal*.

Fraudulent Sale of Goods.

Creditors of A sued to set aside a sale of his stock of merchandise to B as fraudulent, and on the trial the Court permitted the plaintiffs to prove certain declarations of A, made after the sale. The plaintiffs had judgment and defendants appealed the case (Adler v. Apt) to the Supreme Court of Minnesota who decided in their favor. Judge Dickinson, in the opinion said: "The object of the action is to take the property from the vendee, or to subject it into his hands to the claims of creditors, notwithstanding the sale. The title of the vendee, which cannot be questioned by the vendor himself, cannot be assailed by his mere declarations. Having parted with his interest in the property, and having no right to resume it, his interest is no longer involved. Hence, the facts going to invalidate the sale as to creditors must be proved by evidence which is competent to affect the purchaser. That the issue involves the question of fraud as well of the vendor as of the vendee does not make the evidence competent for the purpose of proving his fraud; the property of the vendee is sought to be taken, and the evidence must bind him."

Creditors and stockholders of an insolvent non-resident corporation may unite in a suit in behalf of themselves and other creditors and stockholders to enforce the liability of holders of unpaid shares of the capital stock of such corporation without making the non-resident corporation a party. Where stockholders are indebted to the corporation on stock subscriptions the sum may be reached by a creditor's bill, and where by any dealings between the corporation and its stockholders, the capital stock, which is a fund for the payment of its debts, is wrongfully diverted, a creditor can reach it. The court of equity assists him, not in the exercise of its jurisdiction over trusts, but in the exercise of its auxiliary jurisdiction in behalf of creditors. It is only when the remedy at law has been exhausted that a creditor acquires the right to follow the property of a debtor in the hands of his trustees, and a relaxation of the strict rule requiring a creditor to exhaust his legal remedy before resorting to a creditor's bill will not be justified by the fact of the insolvency of the debtor, or that the debtor has no leviable property.

Messrs. Rudall, Carte and Co., of London, have brought out "History of the Boehm Flute," by Christopher Welsh, M. A. It contains a sketch of the life of Theobald Boehm and a full account of the Boehm-Gordon controversy.

Curious Fact!

It is curious that in business, of whatever kind, the average manufacturer cares the least for what costs the most, that is his steam. If he uses \$1,000 worth of lumber and \$2,000 worth of steam to work it up into goods, he will cut and carve in every direction to save waste, but he will throw money into his boiler with a shovel, and no man can convince him that he is boring holes in his own pocket. We say no man can convince him, and in this expression we allude to the average manufacturer, in wood or otherwise.

Every engineer knows that he can go through any considerable town where steam power is used and see money thrown away like water. He also knows that if he went into the counting room and said to its proprietor that he could stop the waste for \$25, that is, he would save \$500 a year in fuel for a fee of \$25, that he would be hardly noticed. Anyone who doubts this has only to take an indicator under his arm and go through a town with it. Let him take the first big brewery he comes to, or any place where fuel is bought and paid for at market prices, and interview its proprietor on the subject of testing his engine. He will find that he is looked upon in about the same light as a confidence man. Some manufacturers will not treat an engineer with ordinary courtesy when he proposes to apply the indicator! Others appear to think that an engineer will make power tests, and calculations involving two or three days' time, for about five dollars.

We were witnesses not long since to this proposition: "An engine builder said to a manufacturer that he would put an engine into his shop right along side of the old one. He would connect with the shafting and run the shop at his own expense for thirty days. If at the end of that time he did not show a certain economy mentioned, he would remove his engine and charge nothing. For all this he would give bonds.

The reader imagines, doubtless, that this proposal was accepted promptly. It was not, it was declined promptly, and to this day the manufacturer is losing something like \$3,500 a year on cost of coal alone. Such instances as these are by no means uncommon, and can be paralleled in the experience of most professional engineers, but as the loss, in the first instance, comes upon the manufacturers themselves we do not think there will be any popular uprising to correct it.

As we said in our first paragraph the cost of steam is the last item considered by manufacturers, and in its cost we include the engineer as an expensive one. The idea prevails to a great extent that the machine shop builds the engine and agrees that it shall produce a horse-power for any number of pounds of coal they choose to mention, after that it runs itself. That is to say, if it is started and proven to run economically, it will forever after. Any man can take care of it, and it is rather a courtesy to pay him living wages than otherwise. How false such assumptions are every engineer knows, but the average manufacturer does not, and cannot be induced to recognize them. Perhaps in time they will; when one generation passes away and another takes its place. The last should be wiser than its predecessor, and the constant iteration of this matter will have its effect. Engineers will have their true places as skilled members of an important business. Steam power will be found cheap through care, instead of costly through abuse, and our sons may reap the benefit of their fathers' services.—*Mechanical Engineer.*

Later developments concerning the failure of Pelton, Pomeroy & Cross, Chicago, Ill., indicate that the business of the firm has been wild and reckless, and that in consequence the assets will only cover a small portion of the liabilities.

New Foreign Publications.

IMPORTED BY EDWARD SCHUBERTH & CO., NEW YORK.

Symphonies, Sonatas, Fantaisies, Concert and Instructional Compositions.

PIANO SOLO.

Magnus, D.—Op. 140. Second Sonata Allegro, Scherzo, Andante, Finale.....\$2.00

Mattei, T.—L'Elegante. Parlor composition.....1.00

Mayer, Emmanuel.—Eugenie Valse......90

Mayer Emilie.—Op. 48. Six pieces for children......50

Melant, Chs.—Students' March......75

Mendelssohn, Bertholdy F.—Oeuvre posthume. 4 Romances pour une voix. Transcription pour piano seul par Edouard Cazaneuve. No. 1. A Marie. No. 2. Attente. No. 3. Sur sa tombe. No. 4. Pourquoi je pleure. Together.....1.00

Merkel, G.—Op. 154. No. 1. Rondo amabile. No. 2. Rondo brillant. Each......65

" 159. Rhapsodie......75

" 161. Lyrische Blätter......40

No. 1. Frühlingshauch......40

No. 2. Vöglein in den Zweigen......50

No. 3. Waidmannslust......50

No. 4. Auf dem See......40

No. 5. Abendgesang......40

Meyer, Louis H.—Op. 24. "La Châtaigne" Valse......75

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